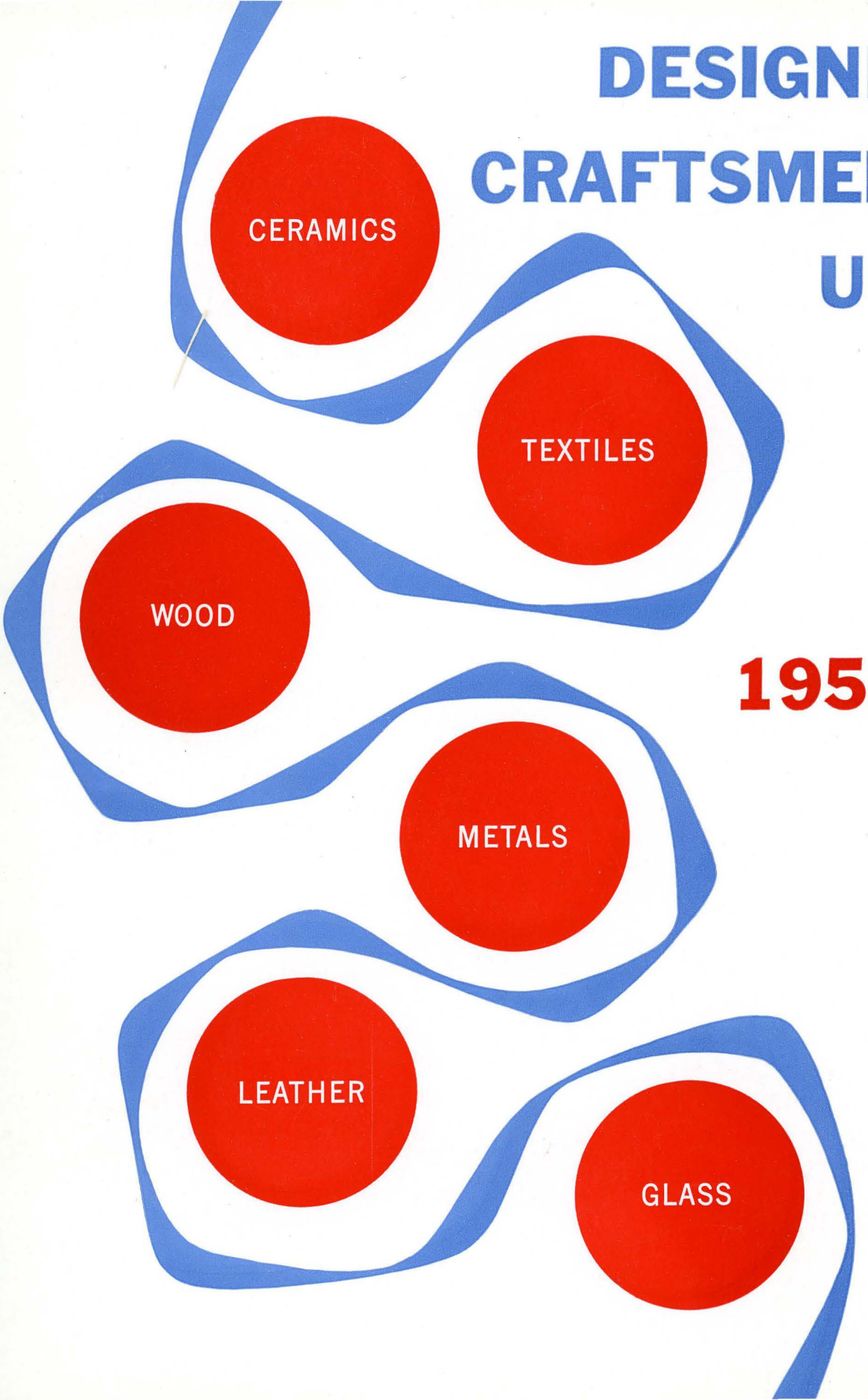
DESIGNER CRAFTSMEN U.S.A.



1953

In every human activity there should be periodic occasions of stock taking; an honest appraisal of attainment, of weaknesses, strengths, changes, new developments and progress.

Such stock taking on a national scale has never been undertaken for or by American craftsmen. True, there have been national exhibitions at Baltimore, Wichita, or St. Paul, but these have been comparatively small and have been seen only by the community in which the exhibition took place. Neither American craftsmen nor the public have any comprehensive idea of what is being done in the craft field in the United States. There is no definite evidence of the regions where crafts are strong, where they are weak; who are the outstanding exponents of the various media. Nor do we know what influences have contributed to the contemporary craft development in each region. Up to the present these facts have been open only to surmise.

The purpose of the Designer-Craftsmen, U.S.A., 1953 Exhibition is to offer in as far as possible a visual answer to these questions. Initiated by the American Craftsmen's Educational Council, with immediate backing of the Brooklyn Museum, the idea won unqualified support.

In planning an exhibition of this scope, a number of problems presented themselves. Most important was the decision whether to make the exhibition one of invitation only, or open to all comers. The latter course was decided upon, and museums in each region were solicited to help in the screening process.

Eleven museums responded unanimously to a request for aid on a regional basis. These have been wholehearted in their support and effective cooperation. The task set would have been indeed a difficult one without the able assistance of the following institutions: The Art Insti-

tute of Chicago, The Brooklyn Museum, City Art Museum of St. Louis, The Cleveland Museum of Art, Currier Gallery of Art, The Denver Art Museum, Detroit Institute of Arts, San Francisco Museum of Art, Virginia Museum of Fine Arts and Wadsworth Atheneum, Hartford.

It was decided to offer awards and these have been generously supplied by firms and by individuals listed on the next page. A registration fee of $10.00, commensurate with the importance of the effort being made in their behalf, was asked of the exhibiting craftsmen who, it was felt, would wish to have a small but real share in bearing the heavy costs of such an ambitious undertaking.

The most difficult problem was the determination of standards of excellence. On what basis was work to be judged? On this of course would depend the size of the exhibition and its educational value. Regional jurying was more lenient perhaps than the final one. One or more members of the executive committee attended each regional jurying in an attempt to set some advanced overall standards. Here two teams of judges combined their skills and design sense assuring that all pieces accepted were of the highest quality. Only those in which there was technical excellence as well as beauty of design received awards. However, allowances were made by the jurors for regional differences of approach, educational background and execution, and these were reflected in the final selections.

Final judges were: David Campbell of New Hampshire, William Woolfenden of the Detroit Institute of Arts, Hugh Lawson formerly of Carson, Pirie, Scott of Chicago and John Van Koert, designer. The technical panel consisted of: Tage Frid, wood; Edwin Scheier, ceramics; Ruth Montrose, textiles; Arthur Pulos, metals; and Gerhard Gerlach, leather.

It was decided to make as effective and educational a catalogue as possible; one that would serve as a ready reference during the life of the exhibition as study material and as a lasting and definitive record of American craftsmanship in the mid 20th Century.

This exhibition is thus offered to the American public in the hope that it will bring them a greater understanding of the inherent value of the hand arts in their daily lives. If at the same time it arouses in craftsmen a greater pride in their fellow workers whose accomplishments are truly of a high order, its full objective has been reached.

CHARLES NAGEL,
Director, Brooklyn Museum

MEYRIC R. ROGERS,
Curator, Art Institute of Chicago

AILEEN O. WEBB,
President, American Craftsmen's Educational Council, Inc.

EXECUTIVE COMMITTEE

CLASSES AND AWARDS

Grand Awards

$1,000 offered by MRS. PAUL MOORE for the best solution of a basically two dimensional problem.

$1,000 offered jointly by the American Craftsmen's Educational Council and an anonymous donor for the best solution of a basically three dimensional problem.

Ceramics, Class I

$300 Prize from ABRAHAM & STRAUS for the best work in ceramics.

1A—TABLEWARE AND USEFUL CONTAINERS. $100, $50, $25 prizes offered by GEORG JENSEN, INC.

1B—DECORATIVE ACCESSORIES. $100, $50, $25 prizes offered by CRAFT HORIZONS, INC.

Textiles, Class II

$300 Prize from ABRAHAM & STRAUS for the best work in textiles.

2A—WOVEN UPHOLSTERY AND DRAPERY FABRICS. $100, $50, $25 prizes offered by F. SCHUMACHER & COMPANY.

2B—PRINTED UPHOLSTERY AND DRAPERY FABRICS. $100, $50, $25 prizes offered by F. SCHUMACHER & COMPANY.

2C—DRESS FABRICS AND FASHION ACCESSORIES, woven or printed. $100, $50, $25 prizes offered by BERGDORF GOODMAN.

2D—DECORATIVE AND UTILITARIAN HOUSEHOLD ACCESSORIES, all techniques. $100, $50, $25 prizes offered by the SCHOOL FOR AMERICAN CRAFTSMEN.

Wood, Class III

$300 Prize from HOLLIS S. BAKER for the best work in wood.

3A—FURNITURE. $100, $50, $25 prizes offered by THE KITTINGER COMPANY.

3B—ACCESSORIES, decorative and utilitarian. $100, $50, $25 prizes offered by an anonymous donor.

Metals, Class IV

$300 Prize from HANDY & HARMAN for the best work in silversmithing.

4A—HOLLOW AND FLATWARE in silver or silver gilt. $100, $50, $25 prizes offered by TOWLE SILVERSMITHS.

4B—HOME, GARDEN OR ECCLESIASTIC ACCESSORIES in any metals, decorated or undecorated. $100, $50, $25 prizes offered by an anonymous donor.

4C—ENAMELS. $100, $50, $25 prizes offered by MR. LEONARD C. HANNA.

4D—JEWELRY AND SMALL WORK. $100, $50, $25 prizes offered by AMERICA HOUSE, LTD.

Leather, Class V

5A—BOOKBINDING. $100, $50, $25 prizes offered by an anonymous donor.

5B—LEATHER ACCESSORIES in fashion or general utility. $100, $50, $25 prizes offered by the MARK CROSS COMPANY.

Glass, Class VI

6A—TABLEWARE OR ACCESSORIES. $100, $50, $25 prizes offered by STEUBEN GLASS.

Miscellaneous, Class VII

7—$100, $50, $25 prizes offered by MRS. HENRY P. RUSSELL.

Rules Summary:

All work submitted to be by American citizens, executed since 1950 and never before shown in a national exhibition. A $10.00 entrance fee was required and each exhibitor was limited to two entries. No cash sales will be accepted by exhibiting museums, and all inquiries will be referred directly to the craftsmen.

Special arrangements must be made if purchases from this exhibition are to be reproduced.

The National Committee considers the jury made an outstanding contribution to the exhibition by their unremitting work over a three-day period and their conscientious appraisal of every piece. They are glad of the opportunity publicly to acknowledge this service. At the end of the judging, the jury made the following statement.

JURY STATEMENT

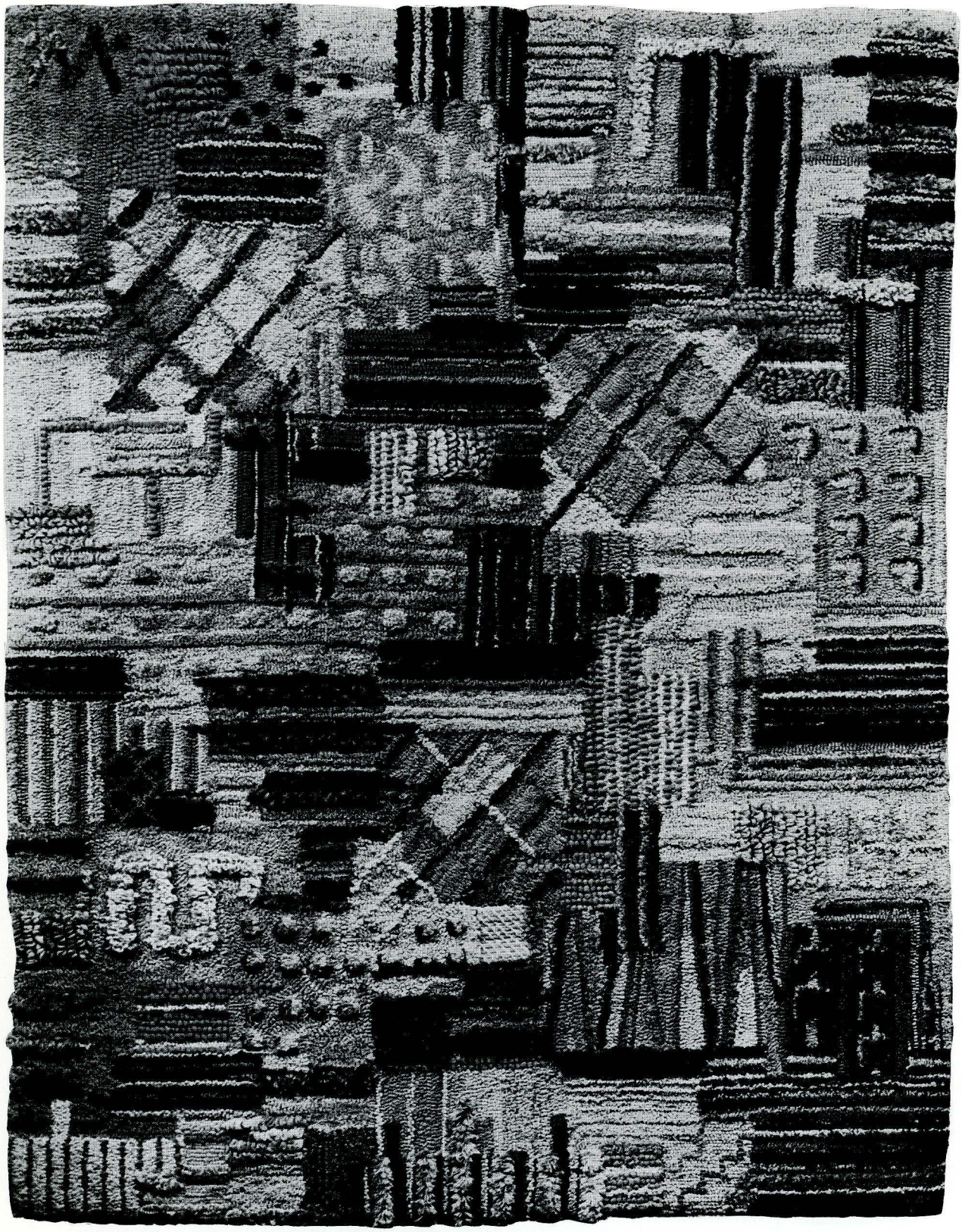
"On September 15 the jury faced approximately 800 entries screened from the nearly 3,000 sent in to the eight regional juries. The first day was spent in making a general survey and in conference with specialists who made recommendations for acceptance or rejection on purely technical grounds. A prolonged discussion by all the jurors and the National Committee on the evening of this first day led to two conclusions: that the interests of American craftsmen could be best served by the most rigorous and conscientious exercise of judgment in an effort to reveal the potentialities of such a group as well as to reinforce the dignity of the individual craftsman; that the purpose and scope of the exhibition would be best served by awarding four $500.00 rather than two $1,000.00 grand awards. It was decided to grant no prizes in those classes in which entries did not reach a sufficiently high standard. It was also agreed that work of the technical jurors would be eligible for prizes as they were in no way connected with the awards and were not present when they were allotted.

In this selective process, during the next two days, many worthwhile, competent pieces of work were rejected for the general good. Fresh design was sought and recognized so long as it was compatible with sound craftsmanship, but occasionally slight technical defects were overlooked in favor of stimulating thinking. The jury felt that craftsmen, the public, and even industry would benefit from the impact of a truly discriminating exhibition of the best current work. It was clear that many craftsmen were experimenting and were responsive to trends but the jury made a careful distinction between mere striving for novelty and evidence of true sensitivity to the changing directions of our times. The modern craftsman, in order to survive and to retain, or indeed, to expand his audience, must be intellectually alert and have aesthetic awareness, as well as technical skill.

The end result is a show of 243 pieces by 203 craftsmen which represents, in the opinion of the jury, the highest quality which can be found in American work at this time."

AWARDS

GRAND AWARDS	LILLY E. HOFFMAN • $500 two dimensional award by Mrs. Paul Moore.
	GEORGE WELLS • $500 two dimensional award by Mrs. Paul Moore.
	LOREN MANBECK • $500 three dimensional award by the American Craftsmen's Educational Council.
	EDWIN SCHEIER • $500 three dimensional award by an anonymous business concern.
CERAMICS	PETER H. VOULKOS • Abraham and Straus General award of $300.
Class 1A	ANTONIO P. PRIETO • $100 awarded by Georg Jensen, Inc.
	MARGUERITE WILDENHAIN • $50 awarded by Georg Jensen, Inc.
	JOHN A. FOSTER • $25 awarded by Georg Jensen, Inc.
Class 1B	ROBERT W. CREMEAN • $100 awarded by Craft Horizons, Inc.
	PAUL D. HOLLEMAN • $50 awarded by Craft Horizons, Inc.
	DAVID WEINRIB • $25 awarded by Craft Horizons, Inc.
TEXTILES	MARY A. EMERINE • Abraham and Straus General award of $300.
Class 2A	LEA VAN P. MILLER • $100 awarded by F. Schumacher and Company.
	MARTHA A. POLLOCK • $50 awarded by F. Schumacher and Company.
	KAY K. SEKIMACHI • $25 awarded by F. Schumacher and Company.
Class 2B	ZELDA THOMAS • $100 awarded by F. Schumacher and Company.
	RUTH REEVES • $50 awarded by F. Schumacher and Company.
	ERNESTINE BELEAL • $25 awarded by F. Schumacher and Company.
Class 2D	MILDRED ALLMENDINGER • $100 awarded by the School for American Craftsmen.
	RUBEN ESHKANIAN • $50 awarded by the School for American Craftsmen.
	SAUL BORISOV • $25 awarded by the School for American Craftsmen.
WOOD	D. LEE DUSELL • Hollis Baker Award of $300.
Class 3A	JOHN RISLEY • $100 awarded by The Kittinger Company.
	TAGE FRID • $50 awarded by The Kittinger Company.
	RONALD MATHIES • $25 awarded by The Kittinger Company.
Class 3B	RALPH BECHERER • $100 awarded by an anonymous donor.
	BOB MCCABE • $50 awarded by an anonymous donor.
	JOHN MAY • $25 awarded by an anonymous donor.
METALS	L. PEARSON WATSON • Handy & Harman Award of $300.
Class 4A	PETER C. LEAR • $100 awarded by Towle Silversmiths.
	ROBERT KING • $50 awarded by Towle Silversmiths.
	ARTHUR J. PULOS • $25 awarded by Towle Silversmiths.
Class 4C	KARL DRERUP • $100 awarded by Mr. Leonard C. Hanna.
Class 4D	JOHN P. MILLER • $100 awarded by America House, Ltd.
	ROBERT A. VON NEUMANN • $50 awarded by America House, Ltd.
	GEORGE K. SALO • $25 awarded by America House, Ltd.
LEATHER	EILEEN SOUSA CARY • Mark Cross Award of $100.
Class 5A	CHARLOTTE M. ULLMAN • $100 awarded by an anonymous donor.
	FLORENCE WALTER • $50 awarded by an anonymous donor.
MISCELLANEOUS	MILDRED P. JOHNSTONE • $100 awarded by Mrs. Henry P. Russell.
	LYDA WEHL KAHN • $50 awarded by Mrs. Henry P. Russell.
	ALLIE T. DAUGVILA • $25 awarded by Mrs. Henry P. Russell.



146. *George Wells, New York, "Pastorale" Rug*
$500 Two Dimensional Award

THE CRAFTSMAN IN AMERICA

An exhibition like this which, as its name—DESIGNER CRAFTSMEN, U.S.A. 1953—implies, is national in scope, contemporary in feeling, and which includes work in nearly all the crafts, promptly inspires two questions:

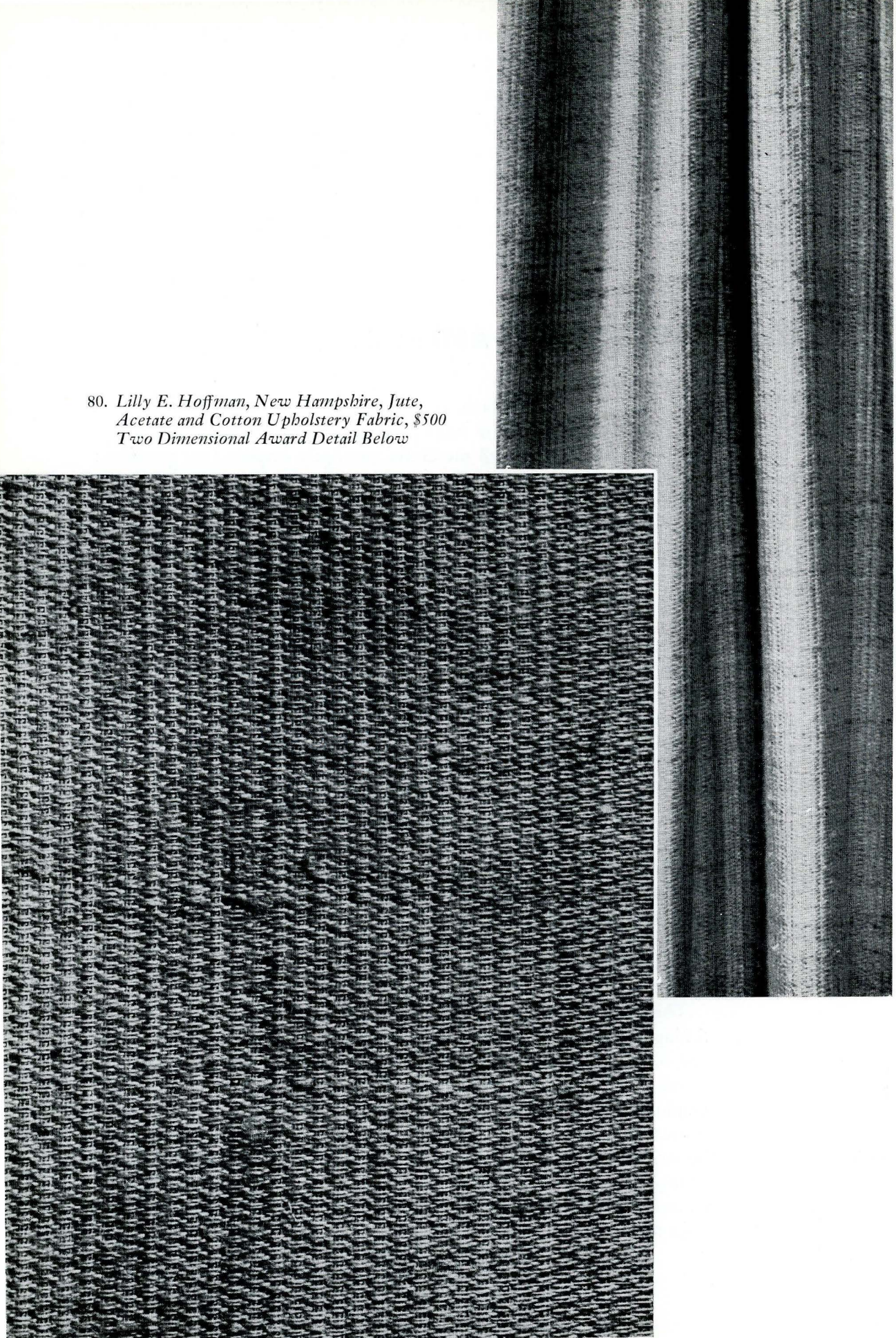
First, what is a craftsman?

Since the term is used currently for workers in metals, wood, ceramics, textiles, glass, plastics and even paper, it cannot be referable to the medium in which the craftsman works. Since some of the work may be done with power-driven tools (only the craft of silversmithing being restricted to the use of only one tool not worked by hand—the polisher—by the U.S. Bureau of Weights and Standards) the word craftsman cannot be considered to apply to one whose skill rests entirely within his hands. What distinction is to be made between the "craftsman" and the adroit, highly skilled worker at the factory bench or assembly line?

Not to become lost in the maze of terms which mean one thing to one group and something less or more to another, for the purposes of this exhibition the judges have agreed on the definition of a craftsman as one who creates out of basic materials, from his own design, by his own skill and the best techniques of his craft, an object which fulfills its useful purpose to the satisfaction of the user and the beholder.

However, even this definition is not sufficiently explicit to meet all demands. What, is asked, is the status of the expert technician who, though lacking the imagination, daring and taste requisite to designing pieces which he has adequate skill to produce, works from historic designs or from designs bought from a gifted and experienced designer? Shall the honorable term "craftsman" be denied him? Surely not.

This problem has always existed. The ancient Guilds met it by establishing three ranks among craftsmen—apprentice, artisan or journeyman, and master craftsman. The last, having satisfied the deans of the Guild of his "mastery" by producing a "masterpiece", was then permitted to employ artisans and to accept apprentices in his shop. Unfortunately, in our time, the words "master craftsman" have been robbed of their honorable ancient significance. In many countries a master craftsman is simply a shop foreman. In its place, the term "designer craftsman" is coming into use to identify those workers in a craft who design their own pieces.



80. *Lilly E. Hoffman, New Hampshire, Jute, Acetate and Cotton Upholstery Fabric, $500 Two Dimensional Award Detail Below*

All the pieces in this exhibition are the individual work of designer craftsmen.

As in the medieval workshops in which a master designed the altar-piece, tapestry, stained glass window, wedding chest or golden salt-cellar commissioned by his patron, leaving much of the execution of the work to the trusted artisans he employed—even, on occasion, to signally gifted apprentices—so today, in America and elsewhere, there are eminent designer craftsmen who have in their studios, working with them from their designs and models a number of craftsmen whose skilled hands make the designer's work known more widely than would be possible without their aid.

It may be asked; in what essentials does a shop operated along these lines differ from an industry?

The answer lies not in the set-up of the shop, but in the purpose behind it. The craftsman cannot compete with industry. His forte is to create the unique, custom-made object for a special situation or person. It is his to do what industry cannot do. His to produce what is choice and what, by its nature, cannot go into mass production.

In his own shop, and working from his own designs, how much repetition is permissable? The judges of this exhibition are unanimous in the statement that repetition within reason is legitimate. The popular success of a piece of tableware may inspire its designer to turn out a whole line; thereby giving the public something which is excellent, and turning his original design to good profit for himself. He may repeat a piece many times to meet a demand which he has created. The only danger attached to this is that too much repetition dulls the creative faculties. In the end the craftsman loses more than he gains.

But here nature steps in on the craftsman's side. The true craftsman finds small pleasure in repeating himself *ad infinitum*. His prestige is sustained by his own inability to turn himself into a machine and to turn out goods strictly according to pattern. He cannot evade his own nature which leads him to regard each work of his hands as an individual effort into the creation and finishing of which he is compelled to put, beside his skill, something of himself.

This giving of self to the work on the wheel, the bench, the loom, is the source of the satisfaction which is the craftsman's richest reward. It is his, whatever the world may say of his work. It is independent of success, fame, and financial returns. It is what keeps him working at his chosen craft despite his own knowledge and, frequently, the advice of his family and friends that he would earn more and get ahead faster in some other line of endeavor. Working under this incentive, he inevitably makes the discovery that his satisfaction increases in direct proportion to his expenditure of painstaking effort. The greater the skill, the richer the knowledge, the more experienced the techniques which the craftsman brings to his labor, the deeper his joy in his accomplishment.

The machine has no joy in its labor and none to impart to its products. Mark that word—joy. It is the mystical bond which unites the craftsman to his work. It is the gift of the Spirit to his hands. Like all spiritual gifts,

152. *Loren Manbeck, Massachusetts, Buffet-Dining Table*
$500 Three Dimensional Award

it cannot be captured or controlled, bought or sold. Whence it cometh and whither it goeth, no man knows. Without his effort or awareness, some measure of this joy passes from the craftsman into what his hands fashion, there to become the indelible hall-mark of what is good.

The second question which springs to mind in reading the names of craftsmen represented in this exhibition, noting—as who cannot?—the many racial heritages here represented, is: What is essentially, recognizably American in these pieces that has won them places in an exhibition entitled DESIGNER CRAFTSMEN U.S.A. 1953? What have the judges found in them that is contemporary and American?

All the crafts are ancient. No record exists of their beginnings. Nor, in all the centuries men have labored at the forge, the bench, the wheel and the loom, have they instituted many changes in the basic techniques of the crafts. No race or nation can validly lay claim to any one of them. They were the property of all who have lived and gone the way of Shelley's *Ozymandias*. Again and again in the course of history, peoples have developed extraordinary skill and a high proficiency in one craft or another—as the Phoenicians with metals, and the ancient Peruvians in spinning and weaving; but sooner or later the techniques developed in secret and jealously guarded by the guilds with a death penalty for the member who divulged them, escaped their captors to become part of the race's heritage.

It would seem as if the crafts were determined to break down racial and national barriers in order to unite men in the recognition of their common humanity.

The part played by the trader in spreading the knowledge of crafts is a thrilling story which takes us on caravan routes to Cathay, through the bazars of Samarkand, to medieval fairs, over the Andes, and on Yankee clipper voyages to the Far East. From all these trading trips the work of native craftsmen was brought to marvelling people in distant lands. The opening of the China trade wrote a new chapter in the history of design. Foreign luxuries imported by the traders—notably tea, coffee and chocolate—for which canny merchants set about developing a popular demand, instantly challenged potters, pewterers and silversmiths to design and turn out pots for the brewing and serving of these delicacies in the home. The cup-and-saucer was invented by some unrecorded craftsman inspired by the new fashion.

Each step which man takes toward a richer, fuller life provides craftsmen with fresh inspiration and with enlarged opportunities. New materials fillip his imagination to discover and invent new uses for them. Changed ways of living challenge his creativeness. One thinks of electricity's entry into the home and the consequent enormous demand for new and adequate lighting fixtures. The extended use of glass in modern buildings, and the contemporary sun-worship which would have struck horror to the proper Victorians in their plush, brocade and Nottingham-shrouded parlors, gives the world's textile makers the problem of supplying textiles which fit this scheme of living by keeping out undesired heat and glare while not impairing the sun's benignity.

63. *Edwin Scheier, New Hampshire*
Earthenware Bowl, $500 Three Dimensional Award

As civilized man has moved into all quarters of the globe, building homes in once uninhabitable deserts and on formerly inaccessible heights, braving all climates, his dependence on the craftsman grows.

The integrity of every craft rests upon its usefulness. Its function is to broaden man's power over his environment. Its ultimate value is determined by the degree it increases man's enjoyment of life and by the beauty and meaning it brings to it. From the first fire-resistant clay cooking-pot—like the genie out of the Arabian's bottle—came Escoffier and Brillat Savarin.

The craftsman ministers to man's daily needs—noble and humble. By his unqualified acceptance of his true place and responsibility, by the respect he pays them, by the loyalty he brings to his service, he grows in stature and in competence.

This ministry to man's daily needs necessitates the craftsman's full awareness of, and his healthy identification with his time and his environment. He cannot safely shut himself completely away from the problems, pressures, pleasures of his time and his country. To do this is to build a neurosis which inevitably infects his work. He needs to know and to feel himself a part of the whole body of society. Only this experience gives his work fitness and beauty. For a craftsman's work to be sincerely contemporary, he must be truly a contemporary of his time.

In addition to his service to existing needs, the craftsman, to fulfill his destiny, must be also a pioneer. It is a highly important part of his province to set styles, to create new trends. Industry, dependent upon the machine, must always follow, imitate, repeat. This is its valuable function. But originality, invention, the audacious casting away of old forms to be replaced by new, constant experimentation—these rest with the artist and craftsman. He should not neglect their call by remaining snugly within the fold of rigid conventionality, repeating himself and his teachers in the belief that only by so doing can he make a living at his craft. Those who fall by this wayside never attain distinction nor the full guerdon of their labors.

A society in which direction is inspired by artists and by designer craftsmen is a healthier, richer and more productive society than one which leaves it to industry and business to point the way and set the pace.

This intimate identification with the life around them and with the concerns of their times marked the craftsmen in colonial America. It put a stamp on all their work. Joiners who had learned their craft in England, potters whose apprenticeships had been served in the Rhineland who migrated to the colonies immediately felt the impact of the New World. They responded to it as their individual inheritances gave them utterance. Their work, though surely grounded in Old World techniques, took on a new character which is becoming recognized as distinctly American.

The marks of this style are more easily felt than defined. There is daring in it. And youthfulness. Vigor. A changed sense of form. A lessened concern with ornamentation. And a subtle reflection of the grandeur, the loneliness, the silence—yes, even at times the terror—of

66. *Peter H. Voulkos, Montana, Decorative Bottle, $300 Award*

the New World in which the craftsman set up his shop. The American wilderness, filled as it was with new sights, colors, sounds and forms, with strange animals and birds, had its creative effect on workers in every craft. They could not but be sensitive to the *genius loci*, that Place Spirit which all primitive peoples in whose society the craftsman holds an honored place, equally with the Greeks of Art's golden age, recognize and obey.

Many of the materials with which these early American craftsmen worked were different from those they had been trained to use in the Old World. White birch, hickory, maple and pine challenged the immigrant joiner's tools and ingenuity. The clay banks to which Indian potters led their white fellow craftsmen were chemically unlike the clays of Europe. They called for altered techniques while they inspired experiment and revealed new exciting potentials.

All this went into the making of the American style.

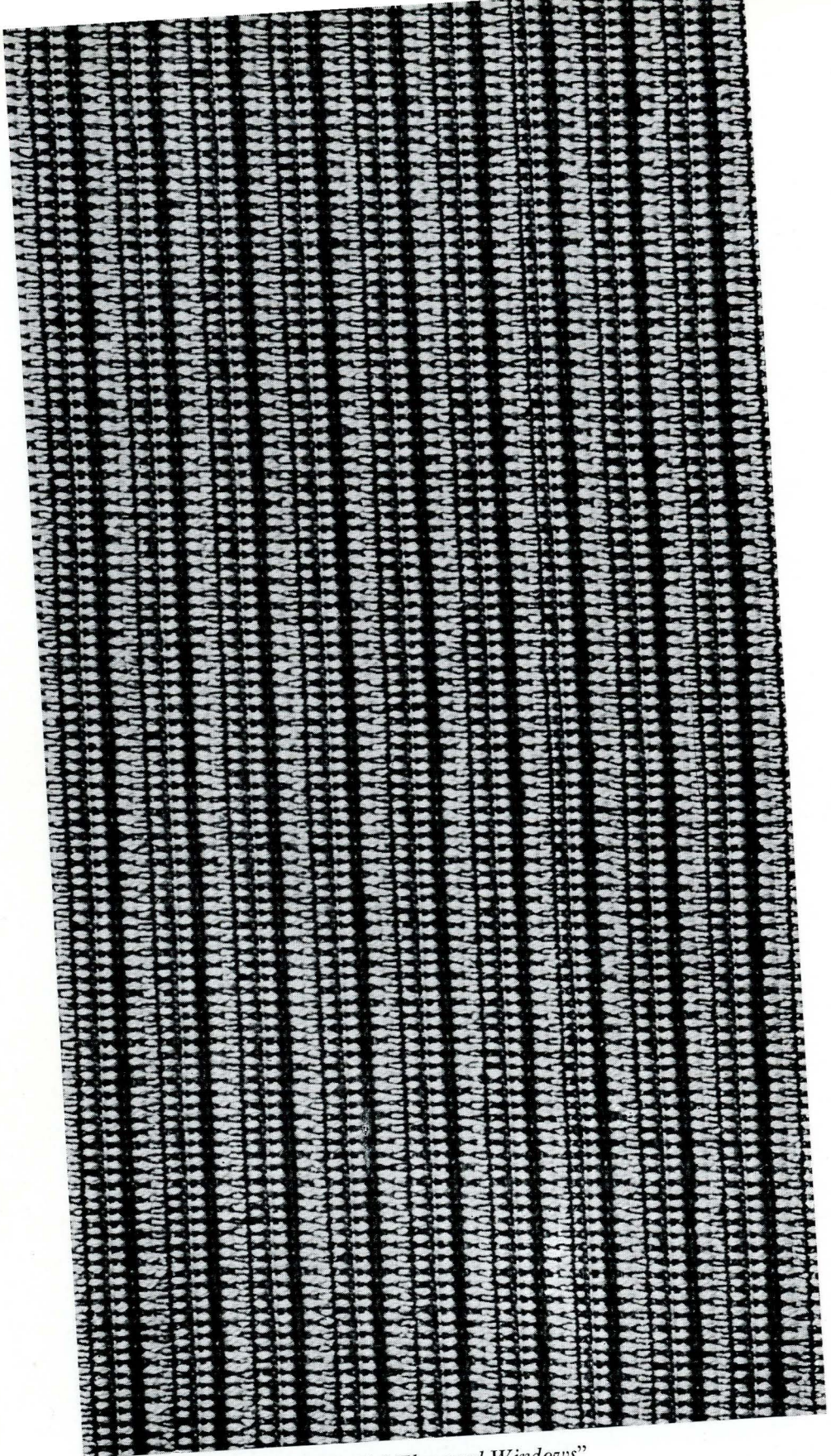
Materials have their own distinctive character and design potentials which are evident in their visual appearance, structural properties and in their response to tools and techniques. The craftsman's use of the elements of design is conditioned by his recognition of the inherent character of his materials. He cannot violate this without destroying the validity of his design. The interaction of tools and materials plays a creative part in the form of every well-made piece. The craftsman who knows his materials and his tools, and who follows where they lead, cannot go far wrong.

For three hundred years ours was a civilization along a retreating frontier which constantly provided contact with primitive conditions and with primitive culture. The Indian influence had a subtle but discernable effect on American thought and on the American character. This remained true despite the extraordinary development of luxury in the cities along the eastern seaboard. An Englishman visiting Boston in 1718 commented admiringly; "People live handsomely here". "Splendid and showy" were the words another traveller chose to describe the homes of Beacon Hill merchants.

Though the Restoration and the downthrow of Puritanism were felt in the colonies, along with the influence of Bourbon France, the great body of Americans continued to commission works from craftsman working in the American style.

For here Puritanism persisted and spread its influence along with that of the Quakers. Puritans and Quakers, having prospered exceedingly, were in a position to make their tastes felt. How powerful these influences were is shown by the abrupt right-about-face of the French silversmiths who emigrated to the American colonies after the revocation of the Edict of Nantes. Schooled as they were in the prevailing taste for rococo, they shed their former allegiances on landing and began to turn out plate which had an elegance undeniably derived from France, but which conformed to the contemporary American style.

"Americans are the western pilgrims who are carrying along with them that great mass of arts, sciences, vigor and industry which began



76. *Mary Ann Emerine, Ohio, "A Thousand Windows"*
Upholstery, $300 Award

long since in the East. They will finish that great circle . . . The American is a new man, who acts upon new principles; he must therefore entertain new ideas and form new opinions . . . "

So wrote de Crèvecoeur at the outset of the Revolution.

The Americanization of foreign-born craftsmen has been repeatedly a factor in our national life. The emigré feels acutely the impact of the new environment. He takes nothing for granted. He examines and weighs each new experience to test its worth to him. He is sensitive to every wind because he is a pioneer adventurer in a new land. This impact frequently strikes fire in the emigré's children producing from the first generation born in America artists, musicians, writers and craftsmen of outstanding endowments.

In reading the list of exhibitors in this catalog one must be impressed by the diversity of national and racial inheritances represented by these contemporary American designer craftsmen.

Thus the frontier with its harshness, its rebuke to frivolity, its constant reminder to man that he stands in the presence of mighty, impersonal powers, its challenge to his ingenuity—to that ability to "make do" in a totally new emergency which is as American as the idiom for it—continued to influence American culture in all its expressions. Until, with the advent of the Twentieth Century, the boastful cry went up: "There is no longer a frontier".

There had been similar prophetic boasts before, as in the middle of the previous century when the rapid industrialization of the country was assured. It may be significant that the retreat of the frontier was coincident with the decline of craftsmanship in America.

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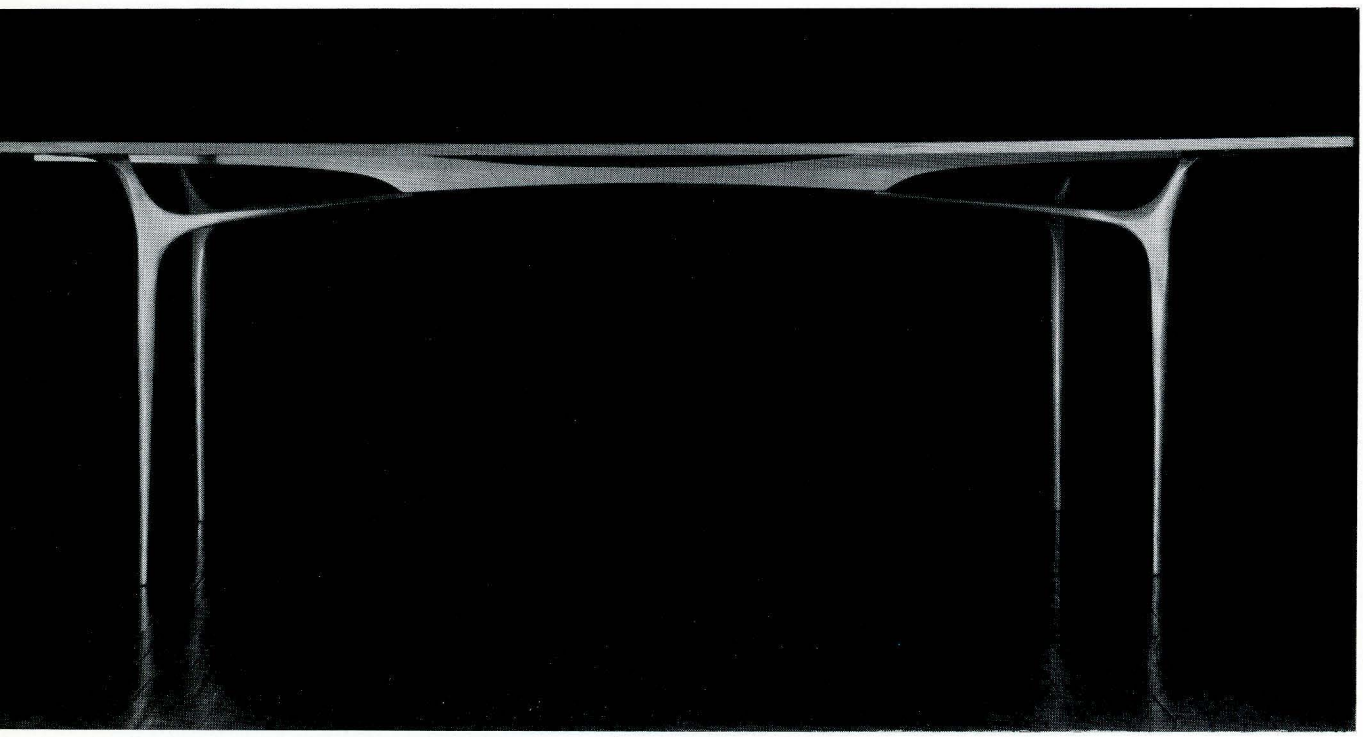
An exhibition such as this affords visible evidence of the vitality of our contemporary craft production. The flourishing of all the crafts in all sections of our country should assure us of their healthy state, and of the soundness of American life which nourishes that flowering. The precious little communities dedicated to Arts and Crafts which sprang up here and in England following Ruskin's and Morris's rediscovery of the importance of craftsmanship as a way of life and as a corrective of some of the baleful effects of the machine age, have gradually died of their own neuroticism. In their stead we find numerous craftsmen's groups which are not set apart from the common life of the community in which they function, but which are thoroughly integrated with it. Thus the presence of the craftsman enriches the community life, and the craftsmen themselves are invigorated by contact with men and women of other professions and occupations.

The value of a group to a member lies in the extent of its service to him in getting his work done under the most advantageous conditions possible, getting his work shown and marketed. The group may, and should, be the efficient means of keeping the individual craftsman aware of new developments in the whole field of crafts, of exhibitions, courses,



148. *D. Lee DuSell, Illinois, Dining Table, $300 Award*

and the work of the world's top craftsmen. It should be a preventive of any tendency to insularity. It should, too, keep the craftsman in vital touch with the march and the problems of crafts other than his own; for it is a fact that the worker in wood may find inspiration without the danger of imitation in an understanding of what the metal worker, the ceramist and the worker in textiles are about. Just as the writer learns valuable lessons in composition from a study of architecture, music and painting.

Any stylistic direction which the group might attempt to exert over its members can only be destructive to the individual craftsman and to the group as a whole. Freedom of expression within the best techniques, and reliance on the self, on the worker's own experience, inventiveness, sense of design and willingness to experiment and to work carefully are essential to all sound craftsmanship. These ideals, being profoundly American, preserve and develop all that is best in our craftsmanship.

The crafts cannot flourish in conditions adverse to their free and full development. The craftsman requires privacy in which to carry on his creative activities. He must have peace of mind in which to gestate and bring his ideas to birth.

It is readily understandable why craftsmen have sought out small rural communities which offer low rents, space, healthful and beautiful surroundings. But herein lies a danger to the craftsman's full participation in the life of his time. Perhaps the most urgent need in the development of craftsmanship in America today is a means of keeping craftsmen in invigorative touch with what is current, with the new materials which are available for his use, with the new opportunities open to him.

For opportunities are on the increase. Industry has discovered its need of craftsmen as designers, regularly employed by manufacturers, and as free-lance creators of pilot designs. Wonderful as the machine is, it cannot think. For this indispensable activity industry must turn to the designer craftsman.

By selling his services or some of his designs to industry, the contemporary craftsman widens his sphere of influence on contemporary styles, and at the same time greatly increases his earnings from his craft. To these financial returns must be added the immeasurable satisfaction which comes of working for oneself, in one's own shop, of expressing one's own ideas in one's chosen medium.

The teaching of crafts is on the increase. Many excellent craftsmen find that they are born teachers and that their self-fulfillment lies in the training of students. In every instance the most successful teachers are those who have done fine work themselves.

Quality is the most important factor within the craftsman's control. The craftsman's education must extend beyond intensive training in his craft. It must be the education of the whole man, or the purpose is defeated. Every sense, every faculty requires to be aroused and given expression. The most modern educators in all fields are beginning to question whether our civilization is not paying the price today of the zeal for specialization which swept the western world coincident with

187. *Lorna Pearson Watson, New Hampshire, Pitcher, $300 Award*

the First World War. The arts and the crafts have suffered under a regime which tended to separate students of them from other interests. Though a striking number of signally gifted persons have managed to produce fine work in spite of the handicaps of their own neuroticism and ill health, it remains true that the best work is done with less difficulty by those to whose high talents and skills are added a sound mind and a healthy nervous system.

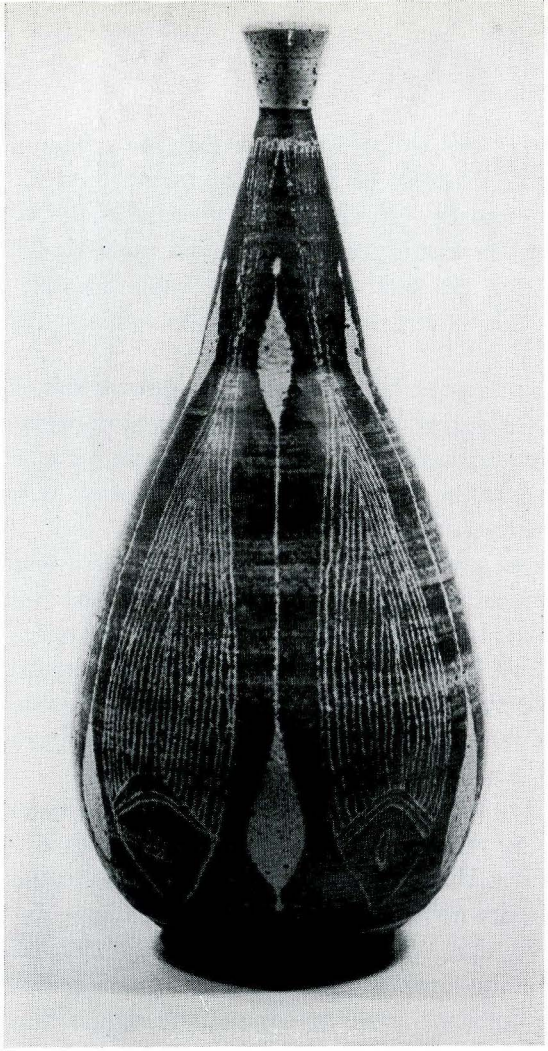
For the craftsman, education must be based upon the appreciation of beauty in all its expressions. Nothing in the way of training in contemporary style trends, techniques and design takes its place. These may be added as accessories; but the awareness of beauty is fundamental. It is as necessary to the craftsman as a true ear is to the musician.

During the three decades just ended our literature, our theatre and other arts have languished under a cult of ugliness, despondency and obsession with failure. Dreariness has been the vogue. Deliberately turning their backs on beauty and on hope, joy and their attendant spiritual values, writers and artists have seemed to take a perverse and infantile delight in occupying themselves with what is sordid, unpleasant and even obscene.

Many have asked Why; and to that question many answers have been given. The most frequent being that the generation which inherited a civilization mutilated by the First World War and impoverished by the Great Depression was venting its not unnatural reaction to being defrauded of what it felt was its due. With the passing of the Second World War and the advent of the Atomic Age a new explanation was forthcoming. How, came the demand, could artists and craftsmen find beauty and meaning in a world under threat, while living in a civilization over which hung a fate more menacing than the sword of Damocles?

If these explanations for the malaise of the arts are true, they stand unique in the history of the western world. Though the men of the Renaissance were blissfully ignorant of the hydrogen bomb, they knew pestilence, war, famine and political tyranny. Four major epidemics of plague which occurred in Florence within seventy years—one with a casualty list of 68,000—did not stem the flood of the Renaissance. Nor did the Hussite Wars, the Reformation, and the internecine strife of European politics during the epochal change from medievalism to the modern world. Those who fear lest the arts and the crafts may not survive the strains and stresses of contemporary life, may take heart from history which bears out the truism that those who have anything to say in words, in music, in painting, sculpture and the crafts, and the skill to say it, will not keep silence.

There are many signs that this thirty year winter of our discontent with life has passed. The wind now blows from another quarter. Our literature feels it. Interestingly, it is from Europe and from nations which suffered far more than we did that voices come reminding us that life is the best thing we have; and while we have it, we have all that there is. The best contemporary writers in England and in France are occupied in saying, each in his own way, that we have the means of living in and



34. *Antonio Prieto, California*
Bottle, $100 Award

6. & 7. *Robert W. Cremean, Michigan*
Stoneware Bottles, $100 Award

with our times. These are within our grasp; but we must reach up for them.

It is not reasonable to suppose that this new contemporary wind is not already felt in the workshops of craftsmen in this country as in Europe. Nor is it too idealistic to look for finer and more beautiful objects to be turned out by those craftsmen in the near future.

What forces are at work today helping American craftsmen?

The service of the American Craftsmen's Educational Council to groups and to individuals is appropriately mentioned here. This exhibition, though organized largely on its initiative, was preceded by regional showings in important sponsoring museums throughout the country. This is significant for its revelation of the role being taken today by our museums of art. These institutions are keenly aware of their responsibility to contemporary designer craftsmen. Many maintain workshops where crafts are taught by craftsmen who are outstanding in their fields. Their collections are made available to students and to designers; thus keeping art alive in our midst. Showings and sales of the work of contemporary craftsmen stimulate good work and its appreciation by the general public. In those parts of the country where the museums have taken a serious leading role in the furtherance of fine craftsmanship, where they have called in outside jurors to make awards, the quality of all the work is noticeably higher.

To the influence of our museums may be attributed, in large part, the improvement of public taste, and the widening interest on the part of the American people in original and distinguished work.

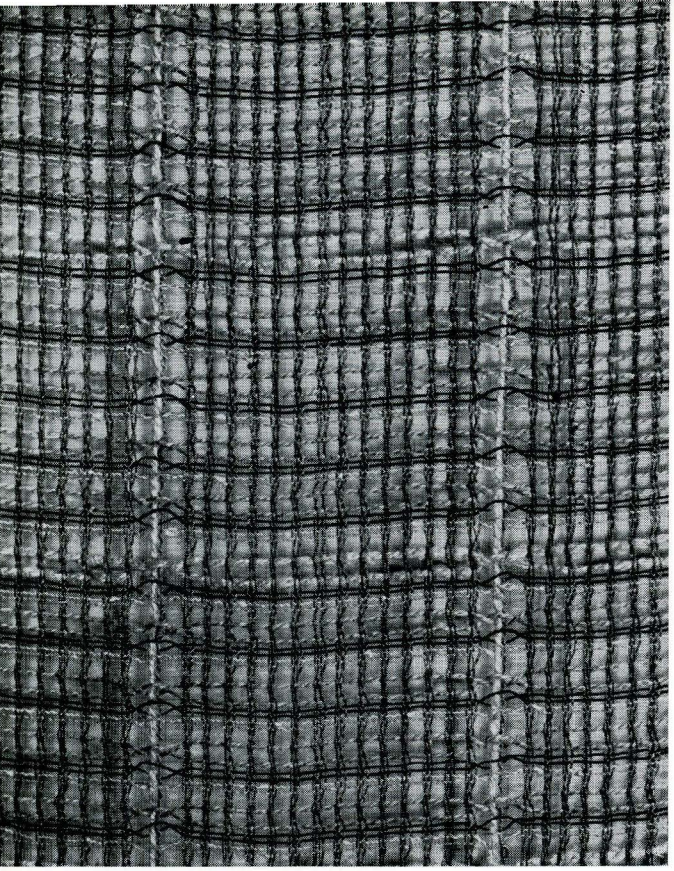
For ultimately, if fine craftsmanship is to survive in an industrialized world, and, surviving, improve, it must have the encouraging interest and the economic support of the public. Without these it will languish, become precious, arty; and so fail its true purpose. An exhibition such as this must make clear to everyone who views it that these craftsman-designed and made objects are primarily for use. Their destiny lies in homes, not on museum shelves. And their presence, in homes as part of our daily lives, adds to the delight and the meaning of life.

★

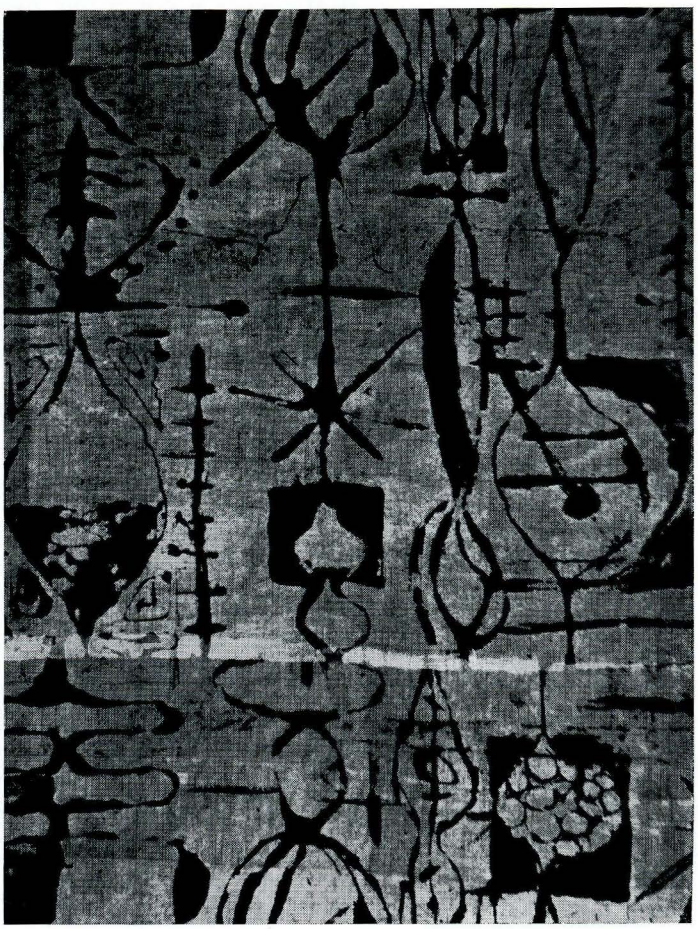
What of the future?

Standing as we do at mid-century it is plain to see that the cry in which exultation was mingled with regret—the cry that the last frontier had been conquered, was premature.

In the past fifty years we have advanced against a number of frontiers, unglimpsed by the cocksure generation which saw in an industrialized America the end to every problem. These new frontiers have challenged all that we as a people possess of courage, ingenuity and self confidence. Though not geographical, these frontiers are no less real and perilous than those our forbears conquered in their time. For what is a frontier but new, untried and difficult conditions? An environment and a way of life for which previous experience has given us no training, though it



82. *Lea Van P. Miller, California*
Casement Cloth, $100 Award



112. *Zelda Thomas, New York*
"Luana" Drapery, $100 Award

may have fortified us with ideals and with inner strength which enable us to adapt to the new situation.

Our way of life has changed dramatically from what it was when the century began. Society has undergone a revolution, and the end is not yet. Buying power has shifted. We have become a land of mechanized and servantless homes. Nearly everyone now middleaged has had to assume tasks, develop skills for which he and she had no previous training, nor any expectation of having to do them. In this new phase of a frontier existence many of us have found that our tasks are lightened by using objects which are not only efficient, but which satisfy our love of beauty in form and color. This element of aesthetic satisfaction is becoming recognized in both mass and individual products as a necessity rather than a frill, or merely a means of ostentation.

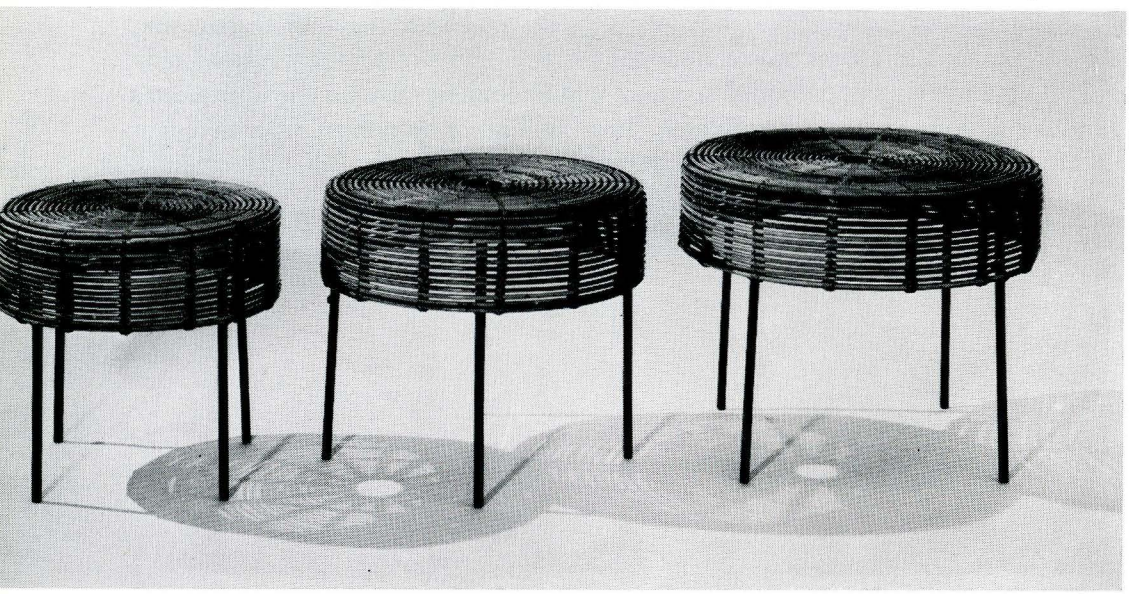
Each year brings a greater simplification of living. This is evidenced by the architecture and decoration of our homes. Few have time or inclination to fuss over a multiplicity of objects. We demand fewer and more choice things for our daily use. The sun-worship already alluded to summons us to live much of our lives out doors, on terraces, in patios, on roofs high above city streets. We move with the sun from north to south, from east to west. And, like our nomad ancestors, we seek to travel light, unburdened by possessions which do not serve our comfort and pleasure.

These constantly changing new frontier conditions challenge the craftsman and present him with innumerable opportunities. To meet these the traditional forms are insufficient and out of key. In the Jet Age yesterday is long ago; tomorrow rides on the back of today. The contemporary craftsman cannot afford to walk in a rut or to look backward, as the tendency of some has been, to a time when the crafts were supreme because unchallenged by the machine.

Today, with the Machine Age a century old, the crafts are reassuming their importance. Challenged by the machine, they are discovering a new usefulness and a new leadership. They offer their adepts new and exciting opportunities. These will be limited only by the craftsman's failure to measure up to them. They will go on presenting themselves as long as man continues to be incurably curious, restless and adventurous.

Written for the Executive Committee by
DOROTHY GILES

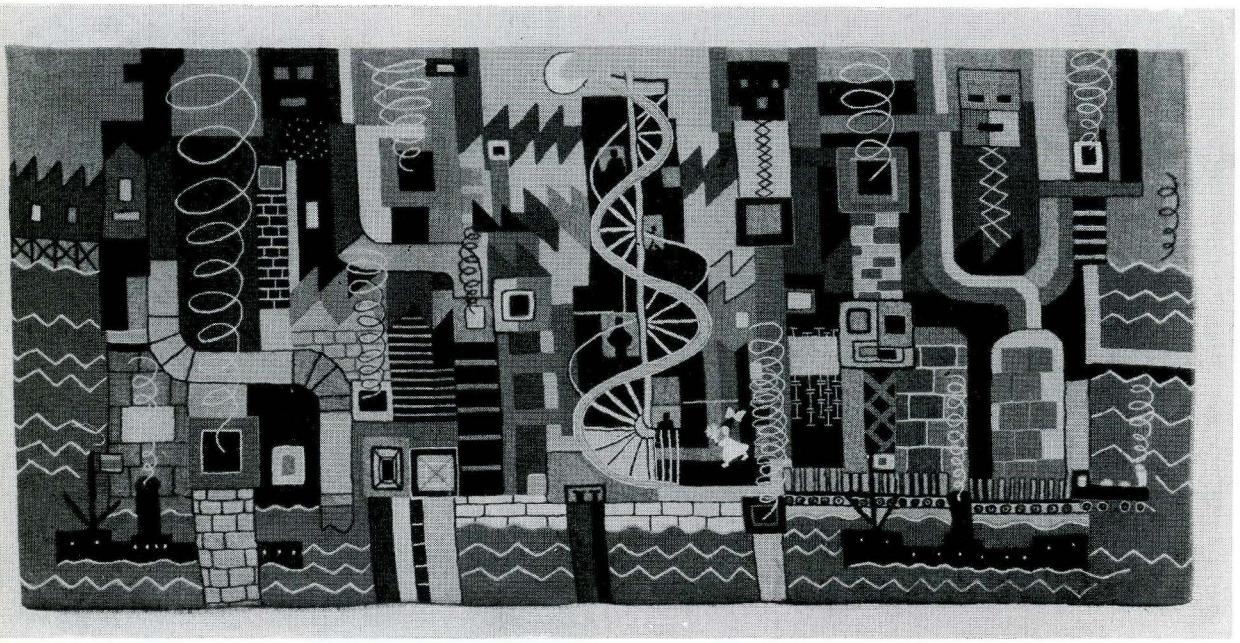
127. *Mildred Allmendinger, Michigan, Rug, $100 Award*



154. *John Risley, Maine, Rattan Stools, $100 Award*

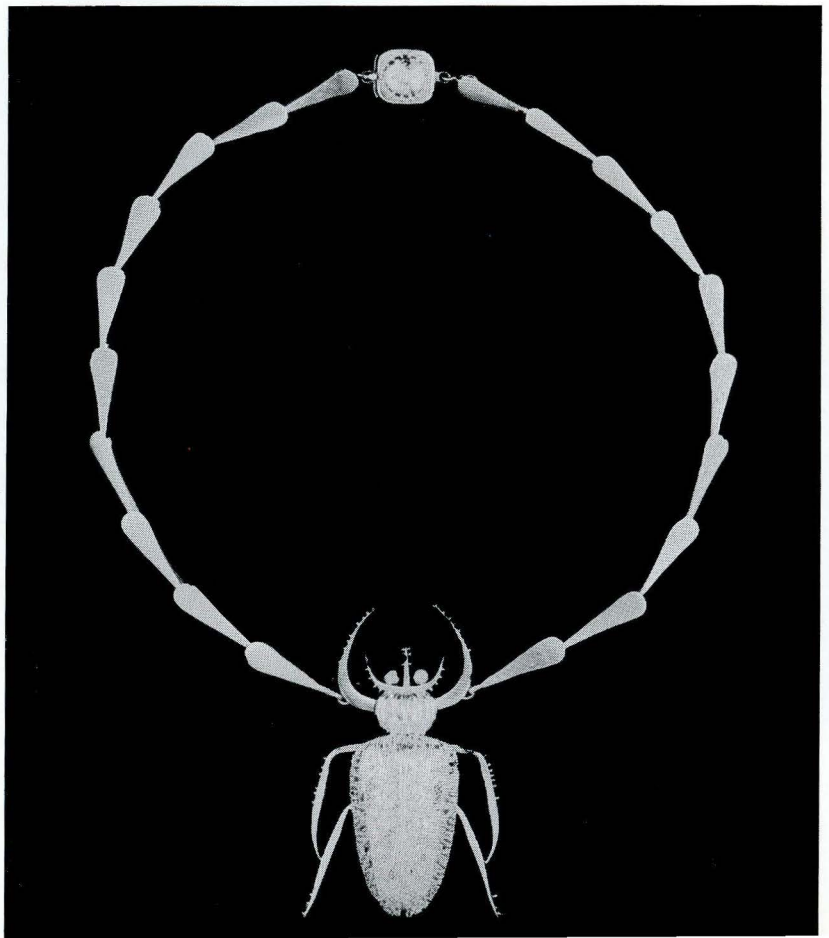
183. *Peter C. Lear, New York, Silver Teapot, $100 Award*

201. *Karl Drerup, New Hampshire, Enamel Cross and Enamel Bowl "Horseman", $100 Award*



145. *Mildred P. Johnstone, Pennsylvania, Needlepoint Panel "Alice in the Wonderland of Steel", $100 Award*

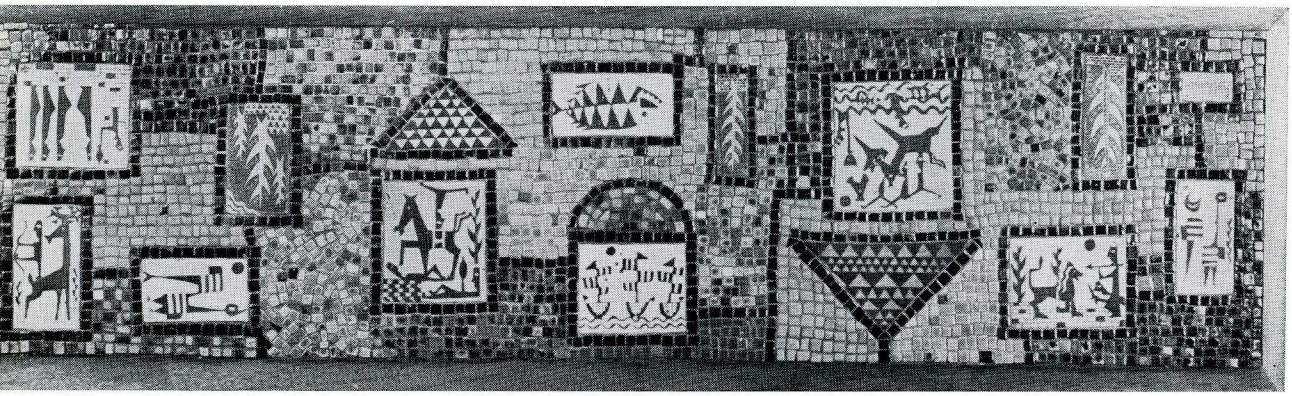
219. *John Paul Miller, Ohio, Pendant Necklace, "Beetle", $100 Award*



234. *Charlotte Ullman, New Jersey, "The Book of Ruth and Boaz", $100 Award*

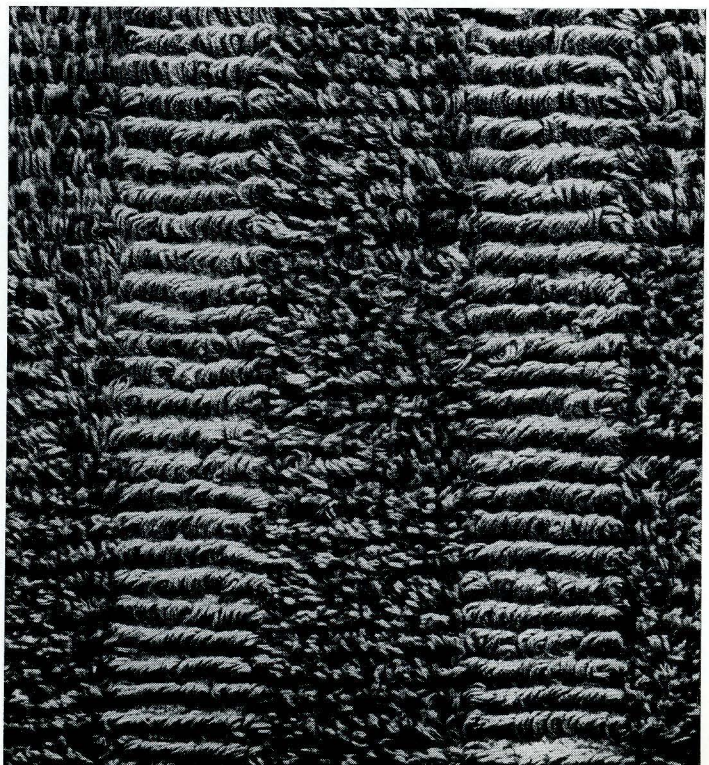
238. *Eileen Sousa Cary, Massachusetts, Matching Bag and Belt, $100 Award*

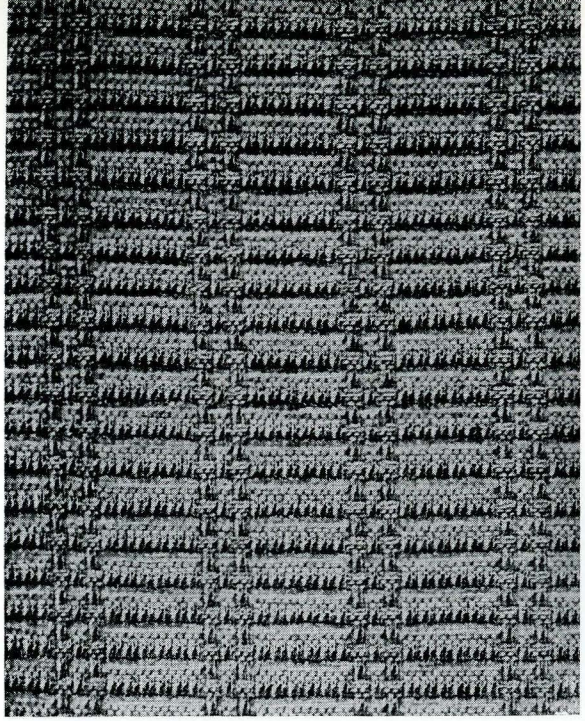
44. *Marguerite Wildenhain, California, Bowl, $50 Award*



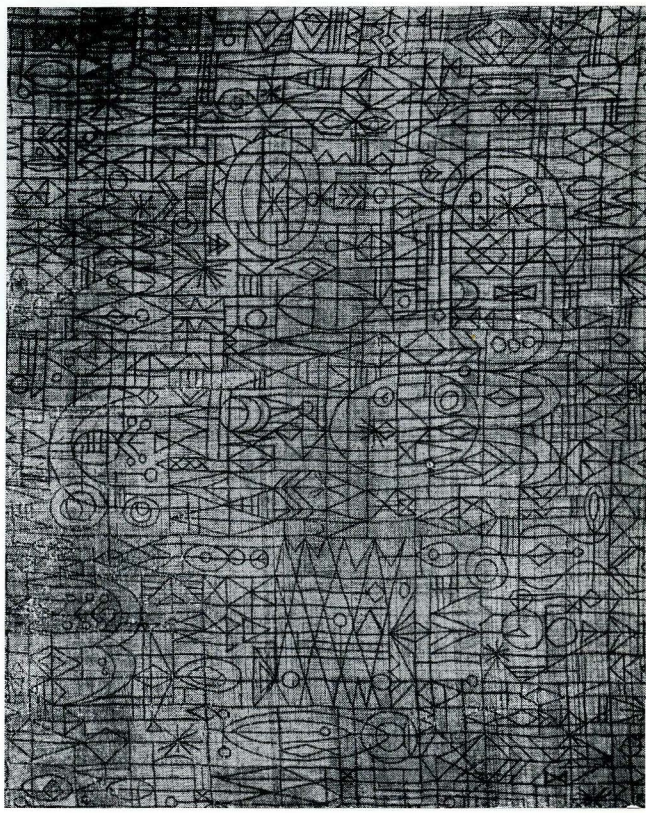
52. *Paul David Holleman, Massachusetts, Ceramic Table Top, $50 Award*

137. *Ruben Eshkanian, New York*
Flossa Rug Detail, $50 Award



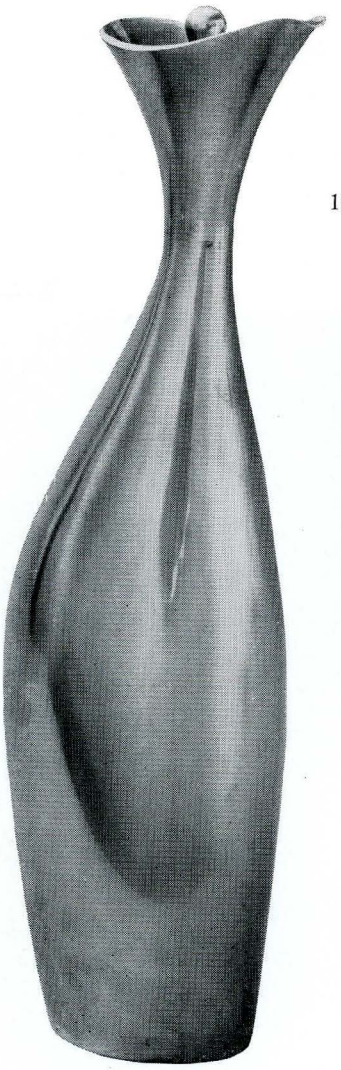


83. *Martha Pollock, California*
"Snowdrift" Upholstery, $50 Award



142. *Ruth Reeves, New York*
"Calligraphic", Drapery Fabric, $50 Award

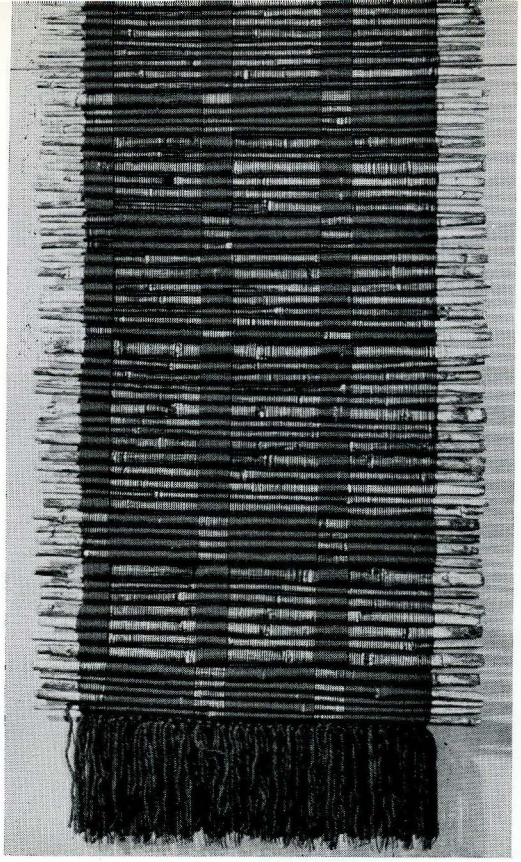
156. *Ralph Becherer, New Hampshire, Birch Spoons, $100 Award*
171. *Bob McCabe, California, Mexican Mahogany Bowl, $50 Award*



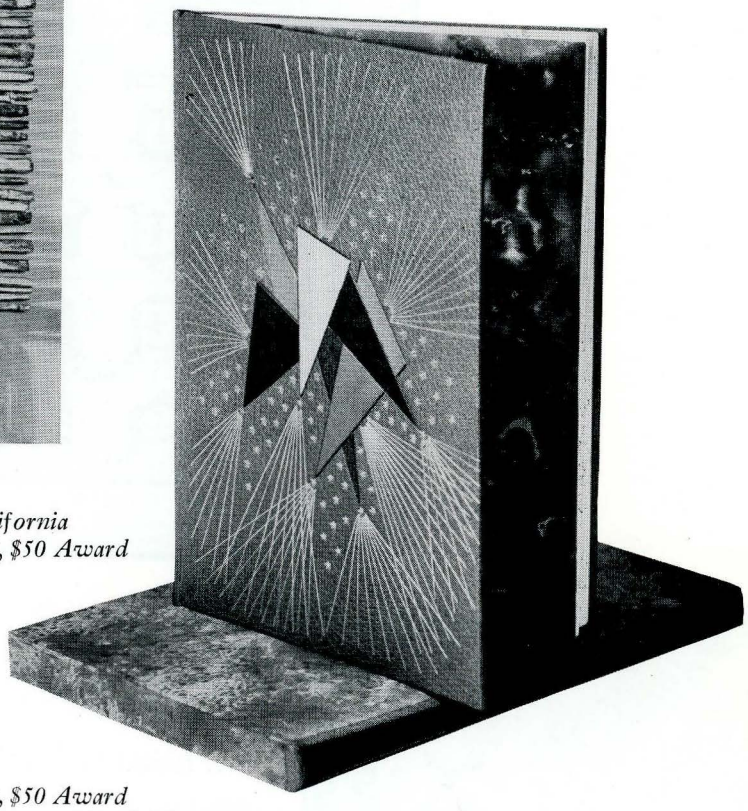
181. *Robert King, Massachusetts, Silver Decanter, $50 Award*

149. *Tage Frid, New York, Liquor Cabinet, $50 Award*

50. *John A. Foster, Michigan, Porcelain Bowls, $25 Award*



242. *Lyda Weyl Kahn, California, Wall Hanging, $50 Award*

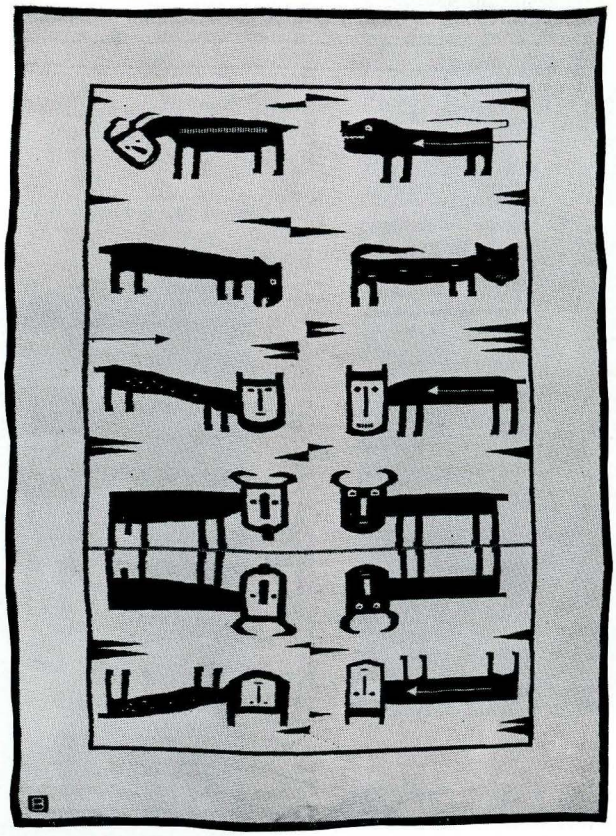


235. *Florence Walter, California*
"A Christmas Carol", $50 Award

Robert A. von Neumann, Iowa, $50 Award

228. *"King and Queen at Tea"*

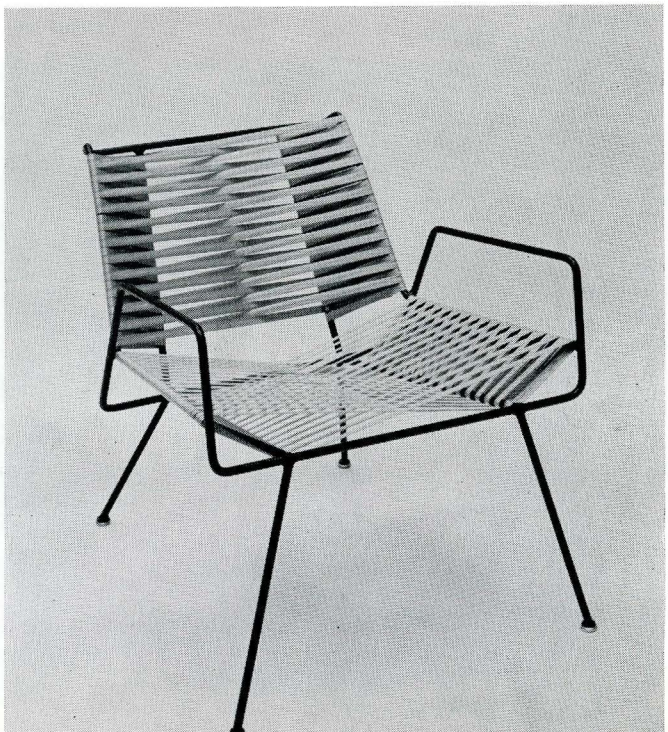
227. *"Adam and Eve III"*

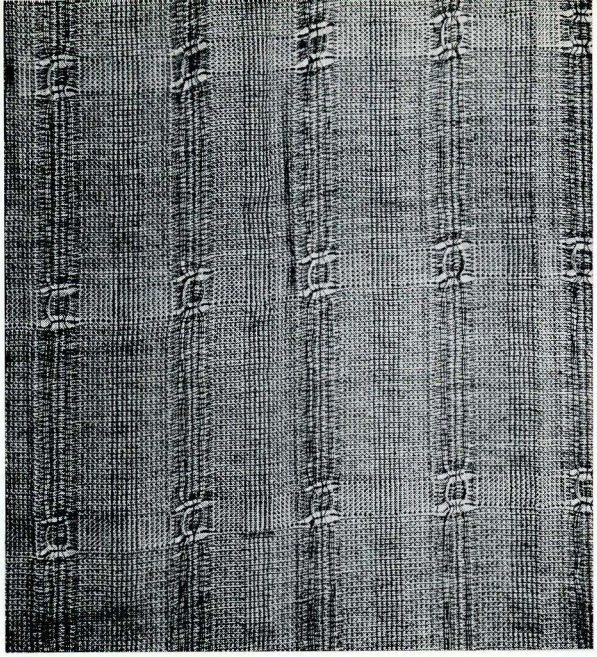


130. *Saul Borisov, New York, Rug, $25 Award*

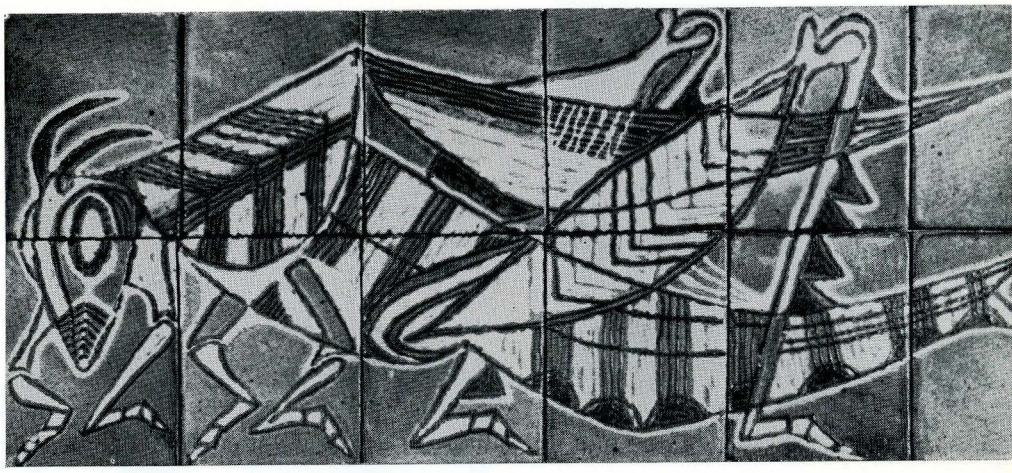
96. *Ernestine Beleal, California, "Birds" Screen Print $25 Award*

153. *Ronald Mathies, Washington, Lounge Chair, $25 Award*

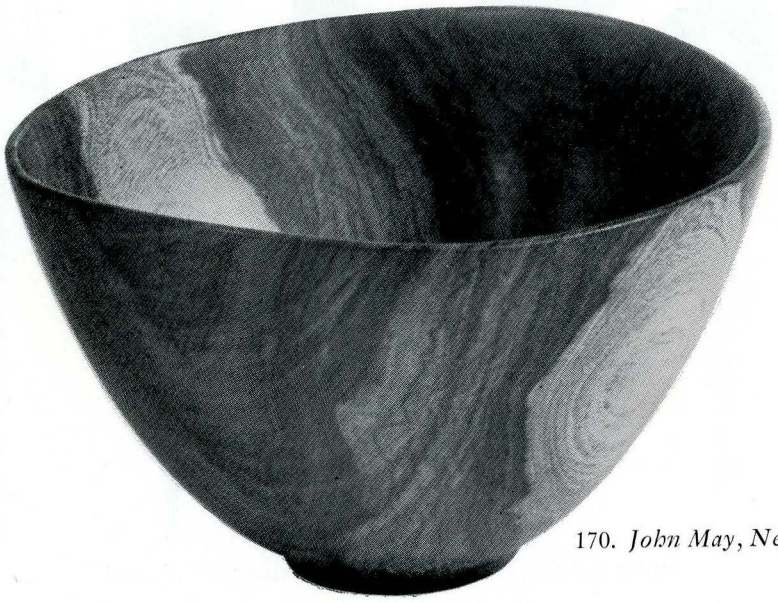




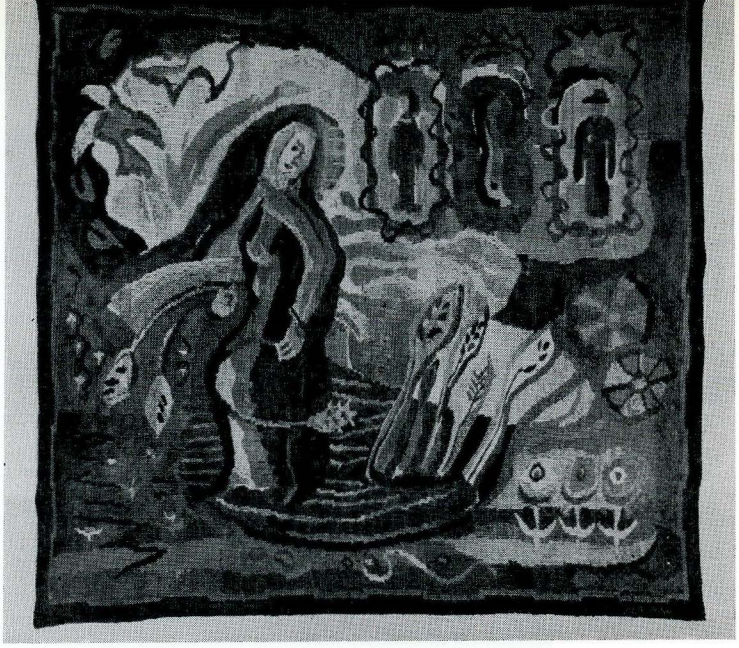
87. *Kay Sekimachi, California, Drapery, $25 Award*



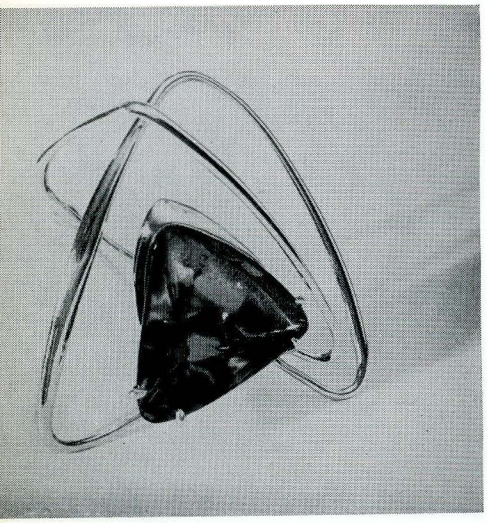
67. *David Weinrib, North Carolina, Tiles, $25 Award*



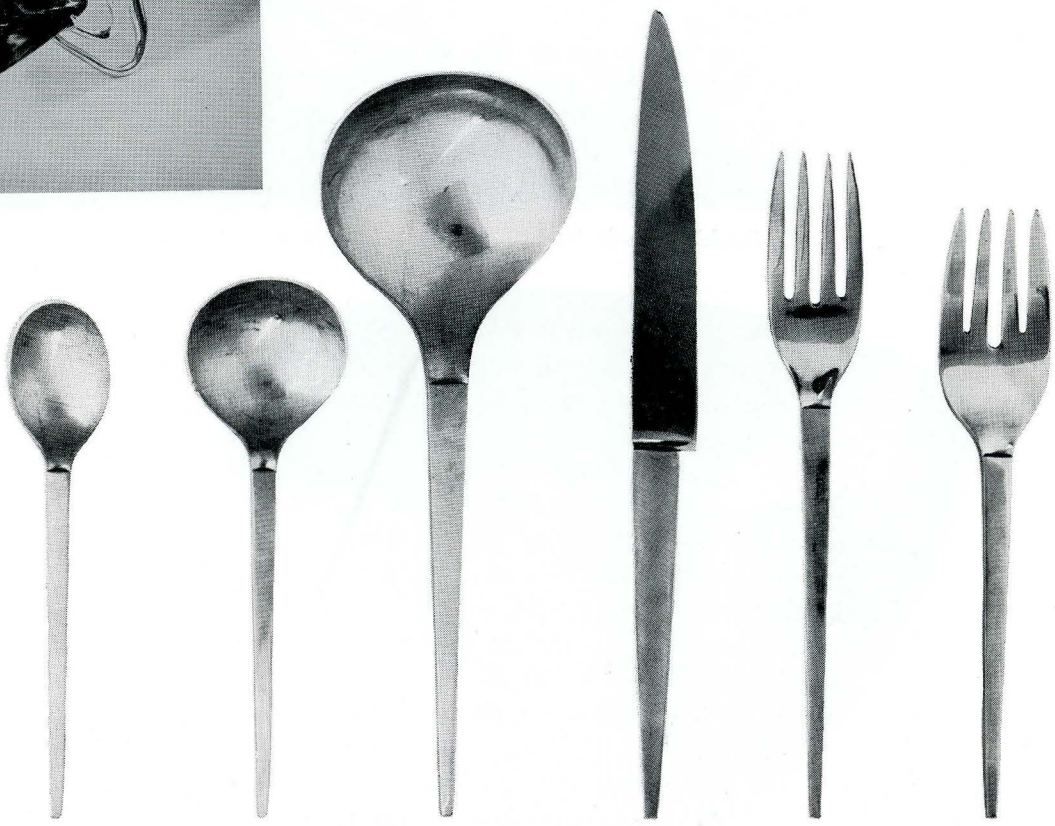
170. *John May, New Hampshire, Bowl, $25 Award*



134. *Allie Daugvila, Illinois, "Harvest" Tapestry, $25 Award*



224. *George Salo, New Hampshire*
Gold and Smoky Quartz Pin, $25 Award



192. *Arthur J. Pulos, Illinois, "Taper" Flatware, $25 Award*

CERAMICS

Ceramics, based on that humblest material of the earth – earthy, common clay, is the oldest of the crafts and perhaps the most popular.

As is well known, the history of ceramics is largely concerned with the struggles of European countries to copy the porcelain invented by the Chinese, who jealously guarded their secret. The United States also tried to produce porcelain. The first attempts were so unsuccessful that, in the 1876 Centennial Exposition in Philadelphia, it was said that "America had been left far behind in the race." Thereafter efforts began in our factories in earnest; efforts unfortunately curtailed for years by the prevailing snobbish desire for "imported wares". However, the products that followed that period of struggle speak for themselves.

Turning to the field of art ceramics, any doubt as to the progress of our individual artist potters will be dispelled by a glance at pictures of works displayed in the World's Columbian Exposition of 1893. Here are overdecorated vases with tortured shapes; bric-a-brac, including "fancy heads"; strange placques; hand painted cuspidors – a collection of horrors described at the time as "exquisite ceramic creations".

Shortly before World War I, several trained artists began to work in ceramics at the former Cowan Pottery in Cleveland. This was one of the first groups to bring a serious professional approach to the medium. The movement aided and abetted by the Cleveland Museum of Art under the leadership of its forward-looking Director, William M. Milliken, led to the establishment of the first great center of art ceramics in America.

The Ceramic National, founded by the Syracuse Museum in 1932 in memory of Adelaide Alsop Robineau, and generally believed to have exerted a wide influence, reveals significant milestones. Many works exhibited in the first Annual were slavishly in the European tradition, lacking in originality, and would not pass the high present day standards consistently maintained. But when, in 1937, the Ceramic National was shown by invitation in the Scandinavian countries and England, it was discovered that the participating museums, expecting little more than a showing of Indian pots, were completely astounded by the competence and infinite variety of the collection received. In the same way, the Ceramic National included in the Golden Gate Exposition in San

Francisco in 1939 opened the eyes of the American public to the achievement of their own countrymen. Then, in the International exhibition "Contemporary Ceramics of the Western Hemisphere" held in 1941, our United States potters emerged as the triumphant leaders in their chosen field.

Two decades ago ceramics attracted little attention. The very word "ceramics" had to be continually explained and defined. Nowadays, however, we find a tremendous interest in this once neglected field. Ceramic art schools and ceramic art centers are legion. Ceramic exhibitions are enthusiastically assembled and held in the four corners of these United States. According to a recent survey, the small potteries now amount to an industry involving several millions of dollars. These figures include individuals who have set up their own establishments, and small concerns employing from one to a dozen workers.

No other country in the world could assemble such a brilliant ceramic collection as, for instance, the one included in this outstanding crafts exposition; a collection revealing innumerable points of view, and a wide diversity of approach; stemming not from a single "cultural root", but from the myriad cultural roots that serve as a background in our huge American melting pot. That America leads the style trends is proved by the demand for designs made in the United States and sent abroad for foreign production in several European countries.

After World War II, perhaps due to the inability to obtain certain necessary oxides, our potters contented themselves with a palette of grays and browns, usually in stoneware, both low-fired and high-fired, which, in spite of the pleasant subtlety of earth tones, tended to become monotonous. The trend at present, however, as technical knowledge has rapidly increased, is towards better color and more interesting glazes and textures. Sound design, the result of serious art training, is now regarded as a fundamental requirement, with emphasis upon "good taste" and a respect for the medium.

The current focus on "free forms" has brought out the suggestion that if asymmetric pots tend to become more and more like sculpture, doubtless "free form" sculpture will become more and more like the pots! But whether the twain shall meet, both the ceramic sculptor and the maker of large decorative pots have come into their own in a garden-conscious era, for their medium, at once plastic and stalwart, withstands all weathers. Their work is also desired for modern interiors, with ceramic sculpture taking the place of the costly bronzes and marbles or ornate pottery figurines so dear to the Victorians.

The use of ceramic sculpture, both in the round and in relief, as an integral part of an architectural plan, extends new horizons. Increasing interest on the part of architects augurs well for a future that knows no limits. Wrote J. Byers Hays, F.A.A.I.A.: "Of all available material, none other lends itself to greater flexibility and imaginative use in color and relief than ceramics. Furthermore, it presents a material which has durability and low maintenance properties; a consideration of utmost importance."

Then the alliance between ceramic art and industry is not to be overlooked. Richard H. Pass, President of the Onondaga Pottery Company which, with the Ferro Corporation of Cleveland, is co-sponsoring the Ceramic Nationals has stated: "An advantage of ceramic art exhibits to industry is that they attract the attention and stimulate the interest of artists in other fields to the unusual potentials of ceramics in aesthetic expression, since in ceramics there are combined both the color opportunities of painting, and the form possibilities of sculpture. As qualified artists are drawn to the ceramic field, so industry has an increasing opportunity to obtain men and women who can contribute to the beauty and appeal of its products."

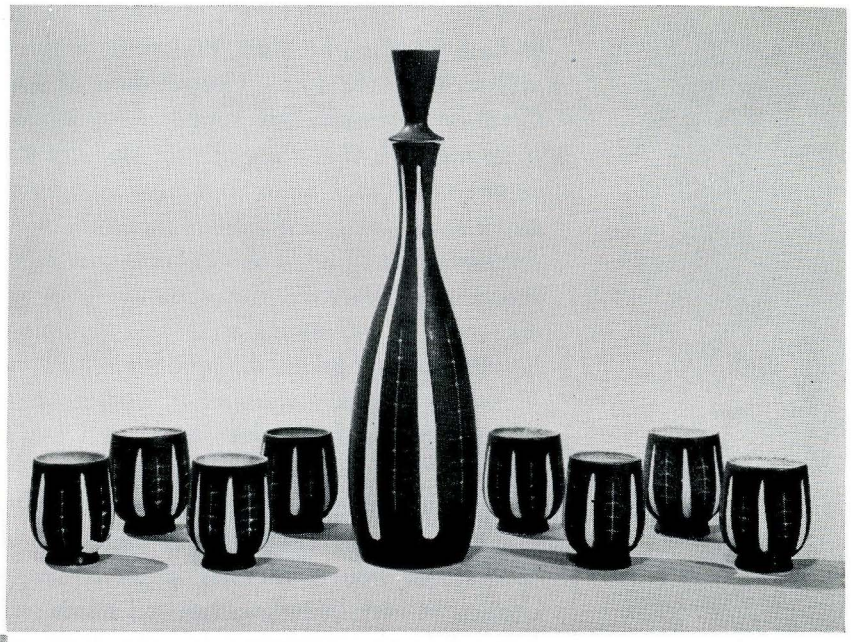
As it happens, a number of our most gifted ceramists are employed in large industries, achieving their own individual work on the side; even as "Sunday painters". We live in a machine age, yet, in spite of mass production, the artist-craftsman is to the fore.

The Editor of *Handweaver and Craftsman* believes that the current market for fine handcrafts is partly due to the lowered standards of quality in certain mass-produced items and rising prices for these same items. "As the difference in price between a fine handwrought article and a mediocre mass-produced piece has lessened, the public is willing to pay the higher price for a unique piece or a piece from a 'limited edition' of the work of a fine artist-craftsman."

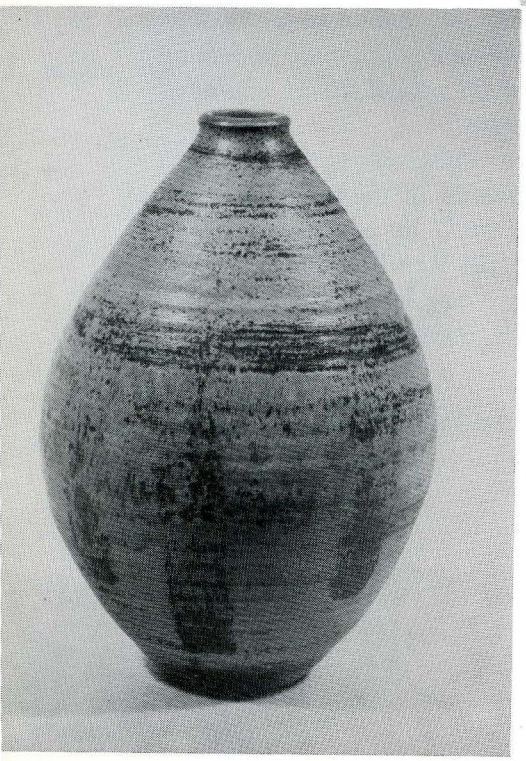
Until 200 years ago artists were craftsmen, and craftsmen were artists as a matter of course. There was no silly division of the sheep from the goats; no mention of "major and minor arts". In past centuries, in Greece, in China, in Persia, during the Italian Renaissance, the art of ceramics was considered a major art. And at long last, by all signs and portents, American ceramists have likewise found their place in the sun as artists.

ANNA WETHERILL OLMSTED

62. *Edwin Scheier, New Hampshire Stoneware Bowl*

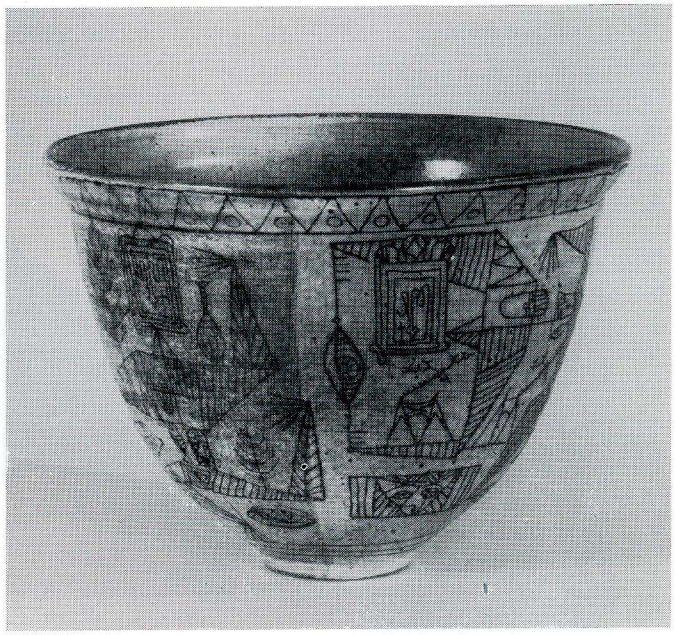


8. *James A. Crumrine, New York, Wine Set*

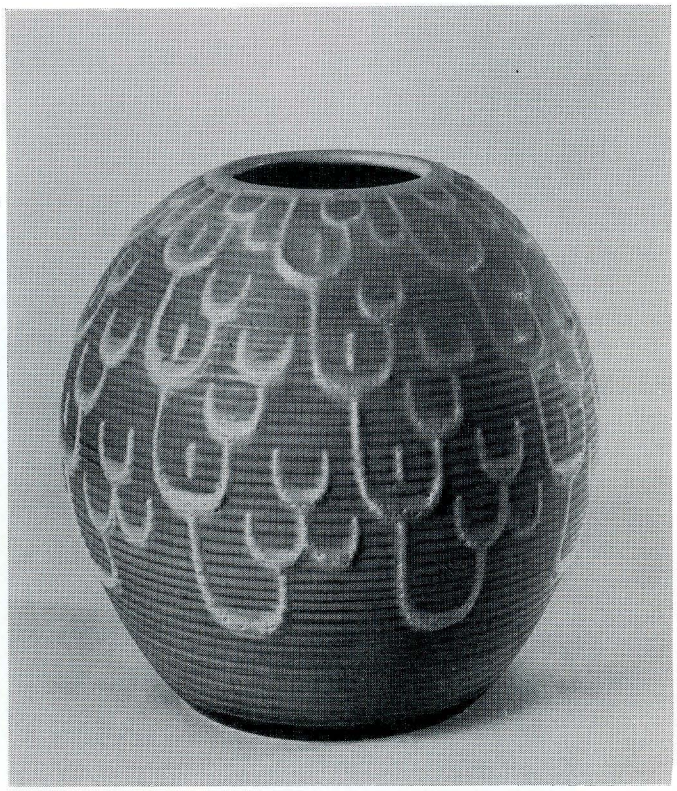


55. *Harvey Littleton, Wisconsin, Stoneware Vase*

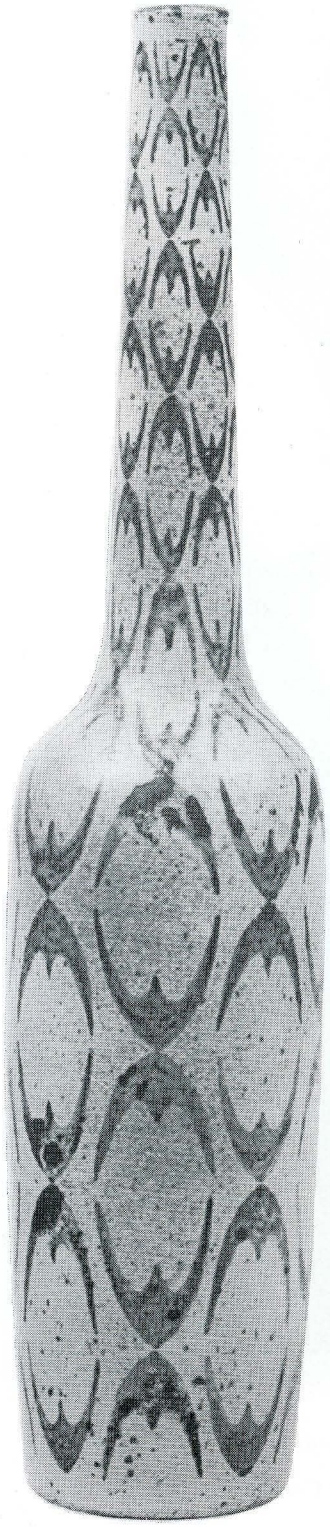
33. *Henry V. Poor, New York, Covered Jar*



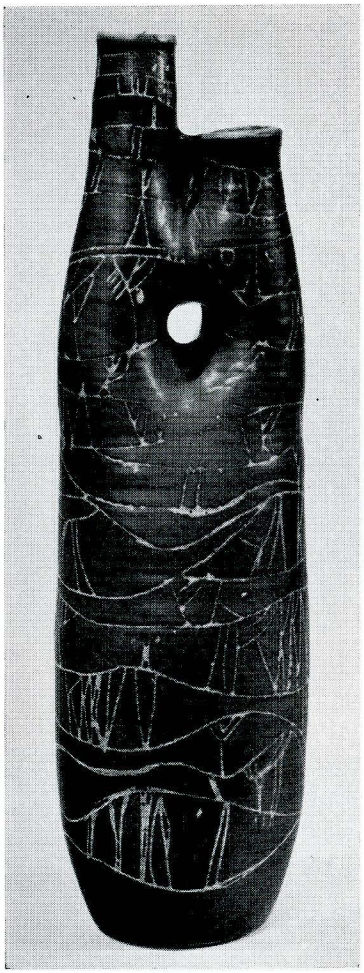
53. *Paul D. Holleman, Massachusetts, Bowl*



18. *Maija Grotell, Michigan, Stoneware Vase*

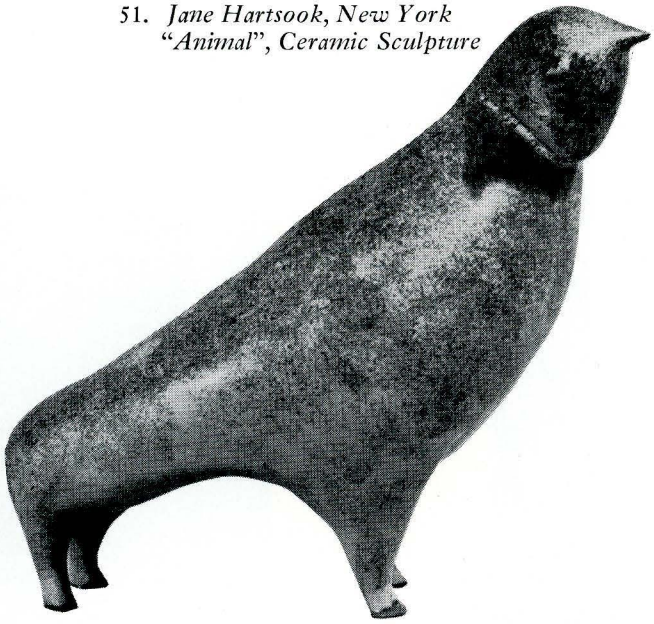


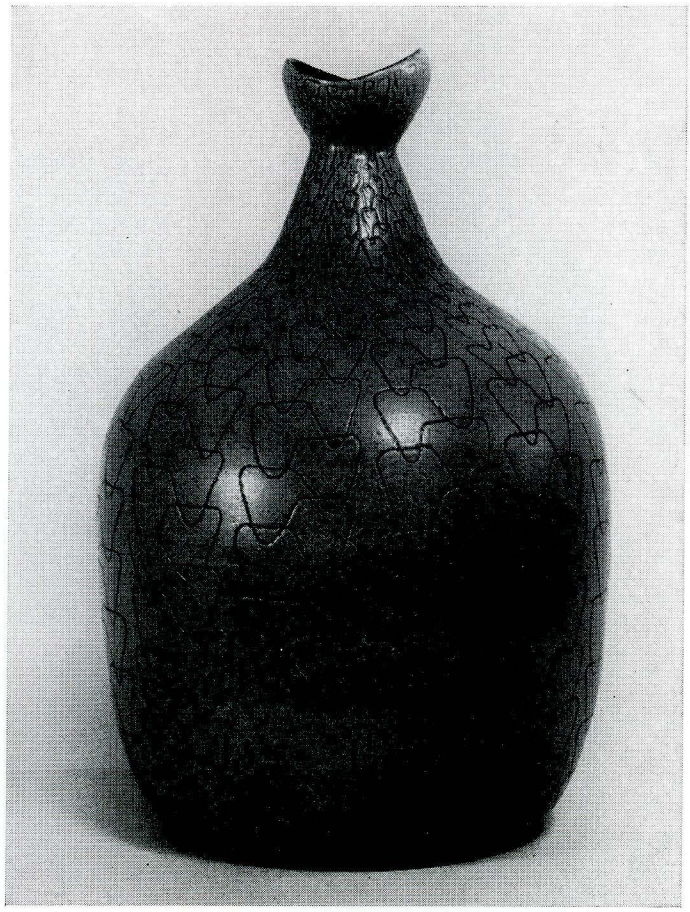
38. *Bonnie Staffel, Ohio, Stoneware Bottle*



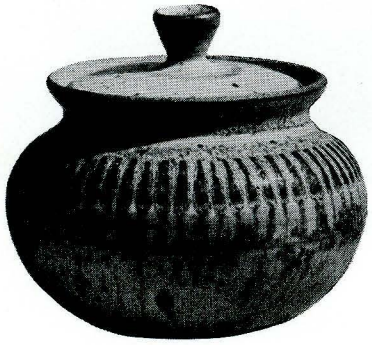
49. *Katherine Choy, Louisiana*
Stoneware Double Bottle

51. *Jane Hartsook, New York*
"Animal", Ceramic Sculpture





30. *Jane Parshall, Ohio*
Stoneware Branch Bottle



20. *Karen Karnes, North Carolina*
Jampot

68. *David Weinrib, North Carolina*
"Two Birds", Tile Hanging

43. *Frans Wildenhain, New York*
Decorated Plate

47. *Beatrice Wood, California*
"Cat in the Bush", Plate

21. *Albert Henry King, California*
Porcelain Punch Bowl

1. *Laura Andreson, California*
Stoneware Bowl

56. *Elizabeth McFayden, Ohio*
"Zuni Woman", Ceramic Sculpture

TEXTILES

Deep within the shadows of pre-history lie the original inventions of weaving, spinning and other phases of the textile arts. Permanent anonymity is the lot of these ancient craftsmen who first investigated nature's stock of potential textile fibers and laced, looped, plaited and wove them into fishing weirs, mats, baskets and later into true cloth. Theirs no idle curiosity, rather stern necessity which is truly the mother of invention.

We have proof indeed in more recent antiquity that spinning, the conversion of fiber into yarn, weaving and cloth occurred in many parts of the globe. From pre-dynastic Egypt (possibly 8000 B.C.) are excavated bits of cloth of flax, and from Robenshausen, earliest of the Swiss Lake dwellings, (about 5000 B.C.); woolen cloth from Scandinavian bogs (about 2500 B.C.) and cotton from Mohenjo-Daro in the Indus Valley which was abandoned about 3000 B.C. Prehistoric graves in the Southwest have also offered proof in cotton fragments from Grand Gulch, Utah, and the Canyon de Chelly. The earliest reliable date for silk is in the Shang culture of China, about 1400 B.C. These dates are by no means beginnings, but evidences of developed textile arts. The Middle East, cradle of civilization, with future excavations will undoubtedly reveal still further evidence of earlier phases. In fact, for the ancient history of the textile arts and their distribution one must reverse Horace Greeley's advice to young men and say: Go East, Young Man. Go East.

Chronology and technological developments have no place in this slim review but the textile story is replete with adventure, romance, ingenuity, and magnificent examples of human skill and aesthetic achievement. This story is still being written.

The last two hundred years have brought mechanized and commercial production of textiles to such proportions that there is now a new place for the handwoven fabrics of the designer craftsmen. The so-called hand loom is infinitely more flexible an instrument for the production of fresh designs and yard combinations. With each line of filling or weft yarn the weaver can stop, insert and experiment for new effects. Despite the seemingly high price of handwovens such creation in texture, color and scale of design would be prohibitive in power

loom operation is geared to volume output of established designs.

The handweaver designer who seeks professional industry associations may find opportunities in the "pilot shop" plan in large companies. Here, on hand looms, the designer develops sample weaves employing either standard yarns or, less frequently, specially spun and combined yarns which are reviewed and selected for translation on power looms. The possibilities in this respect are greater than we might suspect. Many distinguished contemporary fabrics having a handloomed look have been produced on these titans of productivity. Implicit in such craftsman-industry relationship is mutual understanding of both the limitations of the situation and cooperating effort in the solution of problems. The designer craftsman must work with many minds and frequently conflicting tastes. He must be sensitive to and aware of contemporary ways of life, of the total environment and of the ever increasing welter of new fibers and yarns. Never before has the designer been confronted with such multiplicity of fibers and yarns, each possessing certain unique qualities and specific suitability to one purpose or another. Further technological knowledge is desirable since the handwoven developments must be translated for power looms and the technicians with whom he works are all too frequently one-phrase humans – "It can't be done". If all goes well, and the cloth comes through, the rewards for the craftsman are great indeed, for the fabrics may cover chairs, sofas or milady's body beautiful, in villages, towns and cities throughout the country. While many more mills would do to embark on pilot shop programs, there are heartening examples of such. Some are part time associations, others full time. There is no uniform arrangement for these situations. Many designer craftsmen maintain special order studios as well, having as clients architects, interior designers, decorators and couturiers.

Still within the commercial sphere are those designer craftsmen who operate small or good-sized studios for hand production of yardage which is made to order from samples. Some sell to related professional designers, others directly to the consumer or both.

As has been previously indicated, the handweaver can present more imaginative patterns, great variation and subtlety of color, greater play of texture and more specific design for a given purpose.

Color and pattern applied to the surface of woven cloth is also a concept of ancient lineage. Hand painting, block printing and stenciling are perhaps the most popular survivors. Again the obvious advantage of the hand process permits greater freshness of design, uniqueness and special effects. The possibilities in surface ornamentation are virtually limitless. The craftsman designer working with such media can produce and repeat all over-scale sized patterns, individualized color combinations and motifs in limited yardage as personalized prints most perfectly suited to the client's needs and tastes.

Individual recognition and support of the craftsman's creative effort is vital and always stirring, but perhaps even more noteworthy was the recent use of American handwoven and power loomed fabrics on the

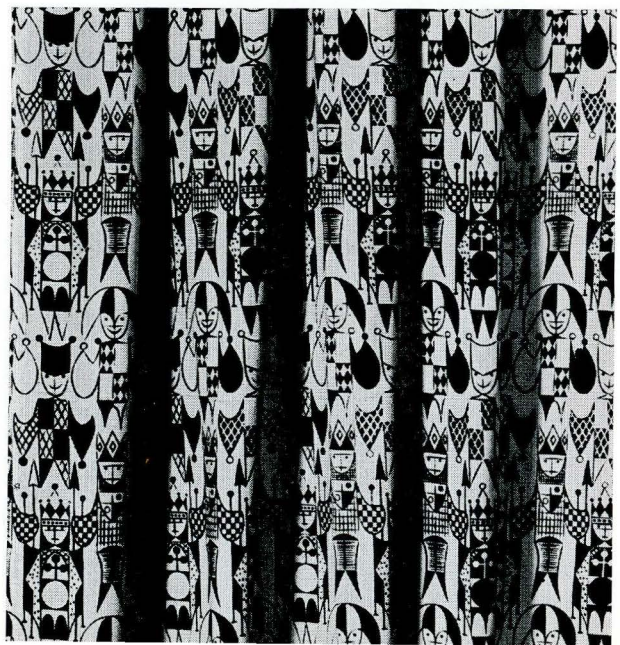
S. S. United States, and for some areas in the United Nations building. On the S.S. United States are handwoven upholstery and drapery fabrics by Grete Franke, Abbie Blum; public room curtains by Maria Kipp of Los Angeles; theater curtains and lounge curtains by Dorothy Liebes; and other decorative fabrics by Aileen DeLaine Studios; to mention but a few.

Textiles – handwoven, printed or otherwise patterned – offer great scope for the skill and creativity of the designer craftsman whether he concerns himself with commercial enterprise or individual expression. Many share their knowledge and time with those who wish to learn the techniques and skills of the looms by opening classes either in their own studios or under the aegis of outside schools, colleges and universities. This is responsible for the ever increasing number of weavers.

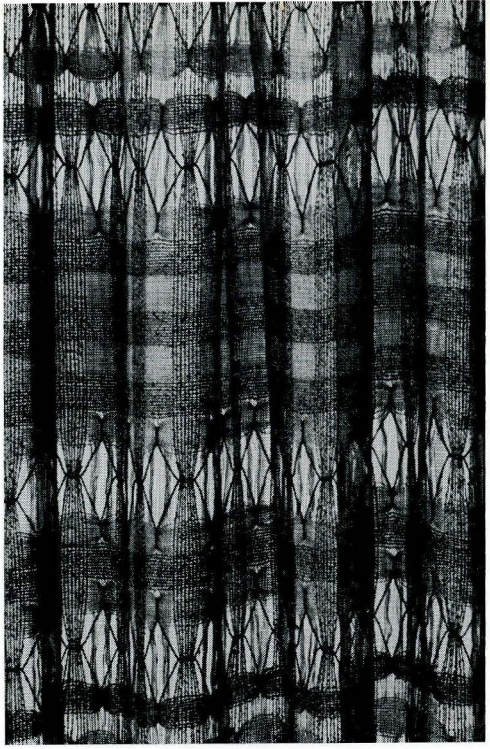
The great resurgence of handcrafts in the United States has added vastly to the ranks of handweavers. Avocational participation in the crafts offers a potent balance to the frustrations and emotional strains of contemporary life. Occupational therapy programs, arts and skills units of the American Red Cross, and veterans training courses have attracted thousands of young men and women who are finding both avocations and professional opportunities in the hand skills. Amateurism in its most distinguished aspect is vitally important to the individual, the community and the nation.

In addition to the spiritual and physical enjoyment to be derived from transforming raw material into useful and pleasurable objects, there are richer and deeper stimulations. There is a never ending lure to greater knowledge of the vast subject of color and dyestuff, of new and old fibers, of potential combination of textures and patterns, both ancient and modern. There is also an almost indefinable pleasure in the actual and/or professional association with other creative minds devoted to mutually absorbing problems in the field.

MICHELE MURPHY
Brooklyn Museum

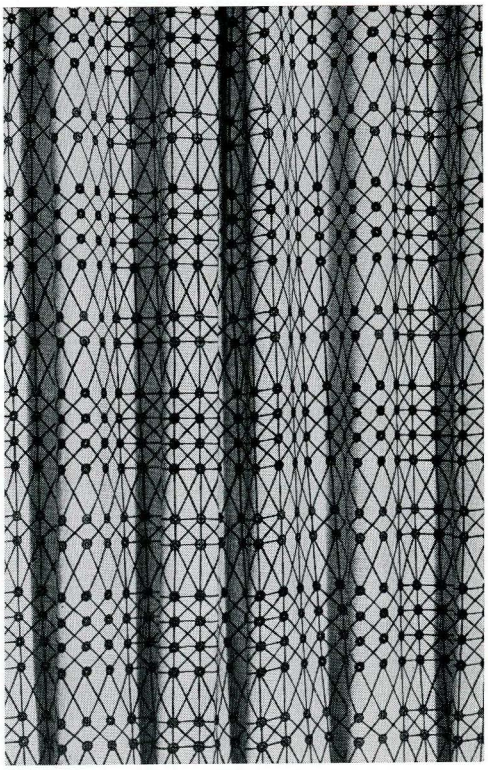


John Donovan Parks, Missouri



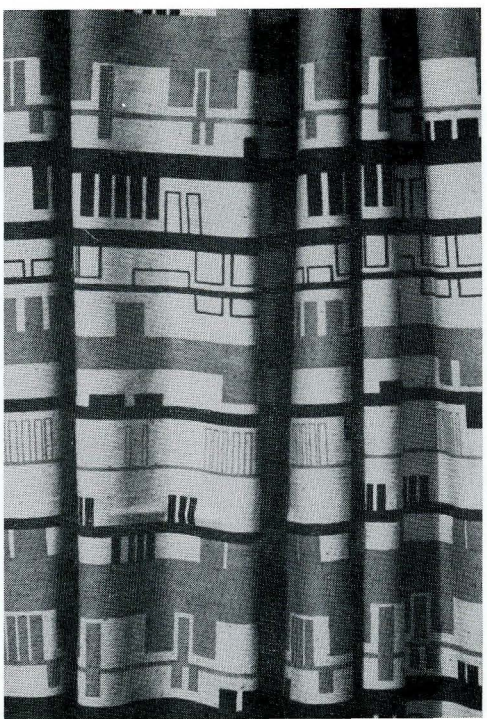
78. *Roy A. Ginstrom, Illinois*
Casement Cloth "Peruvia"

105. *Henry C. Kluck, Illinois*
Drapery Fabric "Buttony Net"

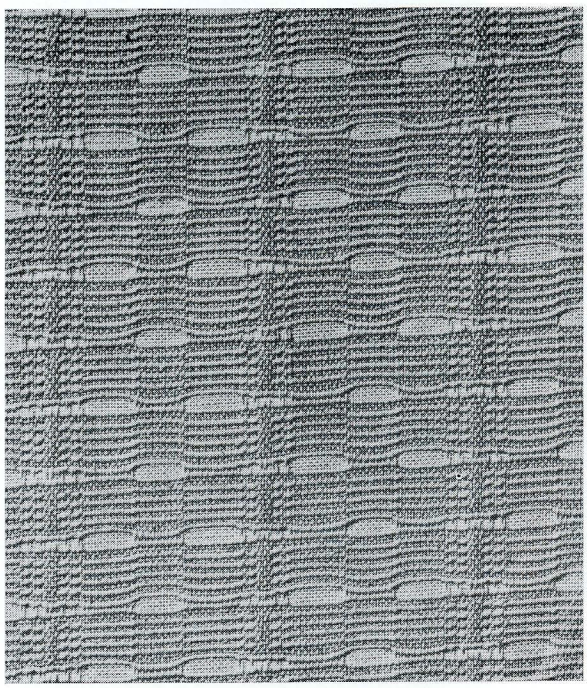


104. *Elenor L. Kluck, Illinois*
Drapery Fabric "Open House"

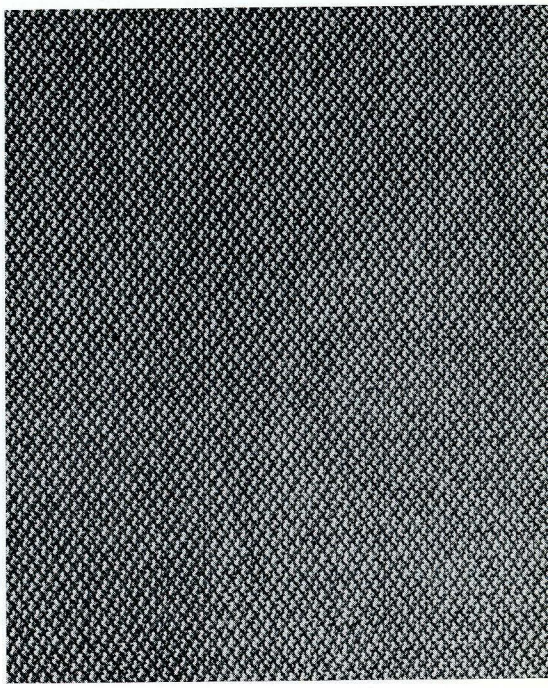
86. *Edward Schnee, Michigan*
Drapery Fabric "Narrow Gauge"



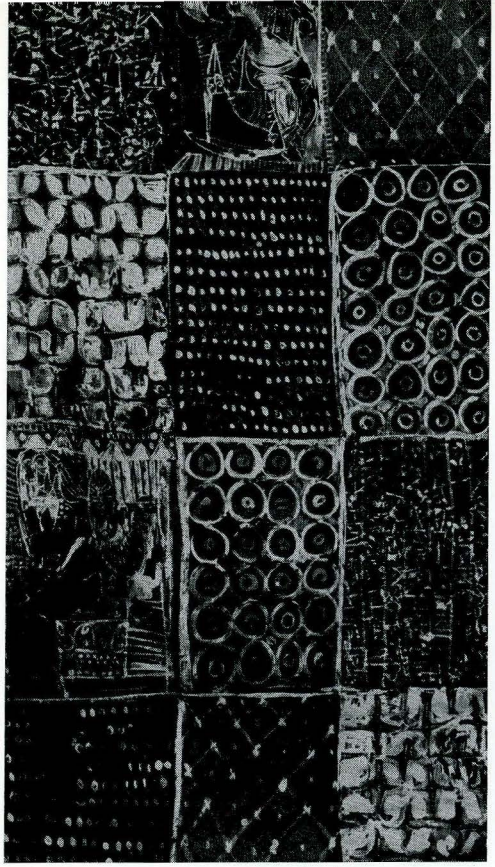
72. *Rosemary Zettel Antonacci, California, Drapery Fabric*



79. *Eleanora Gordon, New York, Upholstery Fabric*

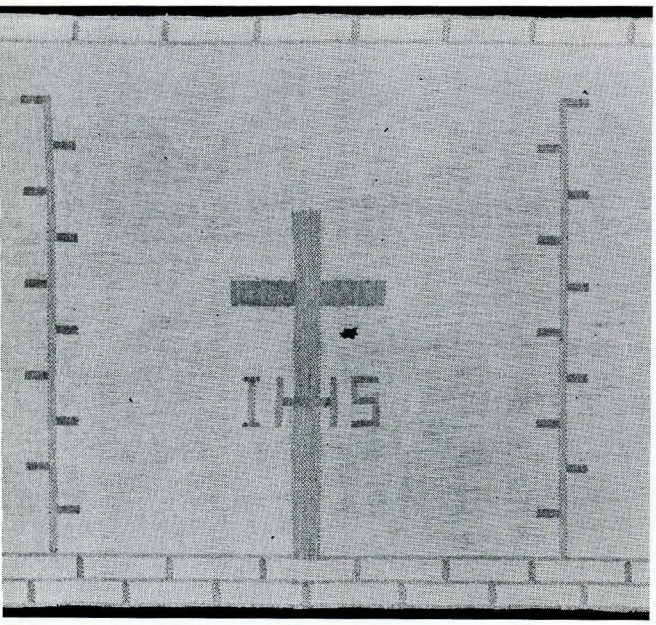


124. *Emily Walker, Maryland, Coating Fabric*



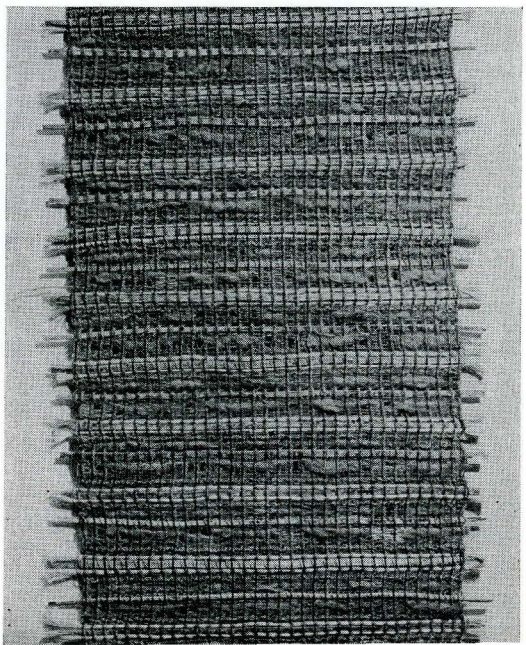
136. *Mary A. Dumas, California, Batik Wall Hanging*

75. *Eugene F. Dobbertin, New York, Wool Blanket*



139. *Ruth Ingvarson, Michigan, Altar Cloth "The Three Crosses"*

89. *Simonoff (F. Cohn), California, Window Screen*



WOOD

What are the special characteristics of the designer-craftsman in wood?

We have learned that he need not confine himself to the use of handtools alone. It would be foolish to believe that a handsaw cuts better than a bandsaw; that a handplane or a chisel wielded in the hand can perform many operations of smoothing, grooving, shaping, or routing one whit better than mechanically operated devices which perform the same work if guided with equal skill and sensitivity. It might be argued that sometimes desired effects can be even better executed with the mechanical tool.

Must our craftsman begin his labors on the bare boards or may he "legitimately" use wood products already processed to a semi- or wholly-finished state which would constitute his basic materials? It would be inaccurate to ascribe to natural lumber in the board state final virtues making it superior as a raw material to laminated wood or compressed wood or even plasticized wood-chips, when obviously for certain uses these wood variants have special characteristics and even special beauties of their own.

We have learned, too, that a design may be considered the output of a true craftsman even if it is repeated twice, a dozen times, or a hundred. We must grant that if he has fashioned by himself an object sufficiently satisfying, he may make any number of copies of it without losing caste, so long as the qualities of each duplicate are as fine as those of the original. The design then has simply become less rare because it is not unique. Intrinsically, its merits have not been lessened if the copies are faithful, though not made by him or by hand.

Actually, dare we say that a model by a designer-craftsman should be any less admired if it is conceived for mechanical reproduction? In this case then, the essential difference between the works of the designer-craftsman and the products of the machine would be uniqueness, and theoretically the two would be of equal value except to the historian or the collector. To some, this may seem to be crass oversimplification, but if we are to examine objects of use possessing what are generally considered to be fine design qualities we must rid ourselves of certain easy snobbisms attaching to the label "handmade." We must be wary of rejecting the commonplace for its commonness alone.

Granted these aforementioned freedoms of working, the special characteristics of the designer-craftsman in wood most certainly include a pronounced affinity for his material. Wood, so palpably a living thing marked with the idiosyncrasies of its will to grow, cannot fail to spark the imagination of the artist in ways in which impersonal metal or dead clay cannot do.

Edgar Kaufmann Jr., an authority on good design in the field of household objects (the field into which the items in this exhibition most often fall) has said that it is possible to divide the designers of our day into three general classifications: (1) those who are especially conscious of the multifold influences surrounding us in this essentially industrialized age and are convinced that the appropriate design expression for it is one making use of advanced technologies;* (2) those who may be aware of all this but who by inclination or intention are quite willing to use the machine in all its forms as just so many more tools for individual expression much as an artist will draw upon any or all media in his attempt to make a highly personal statement; and (3) those designers who in attitudes not unlike Ruskin or Thoreau, would seem to preserve through handicrafts an individualistic expression which might almost seem a rejection of the machine; yet in doing this they do not necessarily reject the present as Morris did in his day. There is no sense of "faking the past" with crafts, nor do they work with a wish to recreate an older social climate. Today's designer-craftsman is thought to accept the industrialized present and to believe his work can complement and add to our civilization something otherwise lacking.

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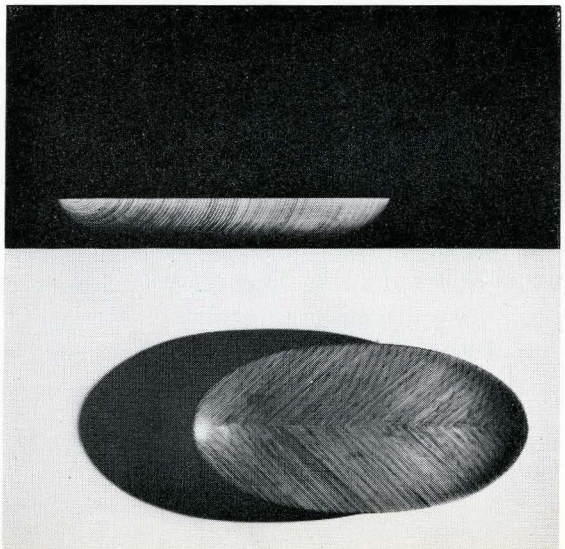
* Earlier in this century, this resulted in what formerly might have been described as the "machine style" but which, now assimilated, is fraught with newer meaning more consonant with this atomic era and its interest in radiant power rather than the moving parts of the machine.

Bruno Mathsson

Tapio Wirkkala



Max Bill,* in reviewing the growth of attitudes leading to the good design of the middle of our century, has written: "A growing feeling that mechanically-turned-out commodities should embody forms clearly proclaiming their origin raised design to a moral issue." But he goes on to say that there developed from this "a topsy-turvy conception of design as something created by industry for industry" which leads him to condemn much that passes for industrial design today as spurious, for "designers who realize new forms are consciously or unconsciously reacting to trends in contemporary art because it is in art that the intellectual and spiritual currents of every epoch find visible expression. . . .

"Each successive phase of contemporary art therefore permeates the forms of things in everyday use; irrespective of whether they are handwrought or machinemade, and through them helps to modify the ambience of our lives. But these repercussions have a deeper significance, for why the designs embodying them appeal to us is because they are pleasing and practical by our own present-day standards and not by the standards of our forefathers. . . . Thus the aesthetic impulse which stimulates the emergence of good practical forms is always a basically moral one."

It must be clear, then, that the best of the work seen here cannot be thought of as a mere continuation of the arts-and-craft movement of sixty-odd years ago nor can the motivation of the designers be identified with that of William Morris and his contemporaries. If this were the case, it would seem an unfortunate indictment, and one not strictly of the designer-craftsman group alone.

Considering the persistent success of Thonet's furniture in bent wood, Aalto's and Mathsson's successful designs in laminated wood, and Charles Eames' spectacularly successful molded plywood chairs, we

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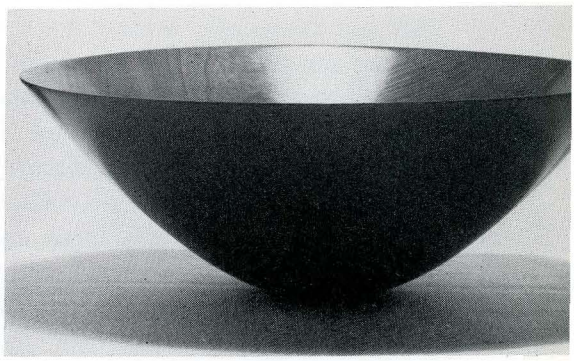
* "Form," by Max Bill. Basel, 1952, published by Karl Werner.

Wharton Esherick

George Nakashima



James Prestini

cannot say that wood is obsolete as a raw material for forward-looking design, even if there are those who would have us think so!

These observations are intended to point up the fact that we must look at the few examples of furniture in this exhibit with a critical judgment confined to the standards of their craft. They may not have been designed to be mass-produced. They may not have been conceived in the terms of new technologies. Then we must look for their significance in a different frame of reference from industrial design.

The other objects in the wood section of this exhibition will be appreciated for themselves and will be measured by much the same criteria we bring to bear upon the furniture pieces. They share with those the special delight we experience as we view them (and which the craftsmen most surely felt in their creation) in the beauty of the *particular pieces* of wood from which they are fashioned. This is always an advantage exploited in crafted work which the factory finds most difficult if not impossible to achieve. And it is always costly for the factory to try. For every individual board of every species of wood, like the human face, has its own unique markings and in selecting it the designer exercises his utmost sensitivity. With his experience and skill he knows that his shaping of the elements of his design must take advantage of the wood figure, and the true sculptor in this raw material will find it impossible to ignore the complement of this natural pattern to the form he has imagined.

This association of form with material, always one of the elementary aspects of art-expression, is especially appealing in objects made of wood. The final process employed on these is one of the most immediate in its impact upon the viewer: the finish. This aspect of the object may range from the negative one of complete omission, through obvious applications of varnishes, oils, shellacs, or modern lacquers, to the most subtly illusive surfaces arrived at by any of these means or others.

It is difficult to be cognizant of finish and not to consider texture at the same time. It is in the care and consideration of these two tactile elements, finish and texture, as well as of form, color, and selection of materials, that the special skills and loving labor of the designer-craftsman can frequently achieve the finest results, results often above and beyond the potentials or the intentions of the machine product.

As illustrations of these ideas, the five pieces shown are outstanding:

The tenuous lines of Swedish Bruno Mathsson's famous chair are possible only because of his designer's-feeling for appropriate form and the inventiveness of the true craftsman in devising the succinct articulation of the laminated legs, arms, and seat frames. Yet this chair is truly of our time in spirit and technology.

It may be less easy to see why the works of Nakashima and Esherick – two distinguished American designer-craftsmen – are to be considered truly contemporary in design, partly because their neat and honest economy of conception traces a continuity with the best of the past. Nevertheless there is an awareness of today here and a deliberate statement of it.

The magical thinness to which a James Prestini can turn his bowls and platters is in his case dependent upon his technician's-knowledge of wood characteristics. It is only with this assurance that he could select two thick blocks of mahogany, glue them together with their grain directions at right angles, and then produce on his lathe such a big and deep bowl as that in the illustration without fear of its shattering in the process.

A versatile artist's imagination lies behind the striking choice by Tapio Wirkkala (of Finland) of sandwiches of white birch laminated with dark-toned glue for his carved and turned bowls whose inner concentric rings exploit a new material for fresh beauty. They invite obvious comparison with natural shells, yet as ARTS AND ARCHITECTURE* says, they "are actually invented natural forms. . . . Wirkkala has an extraordinary delicacy of taste and judgment of his materials characteristic of great craftsmen. Occasionally the objects are useful as bowls and platters and vases, but by their nature they need be nothing other than objects conceived by a beautifully refined mind."

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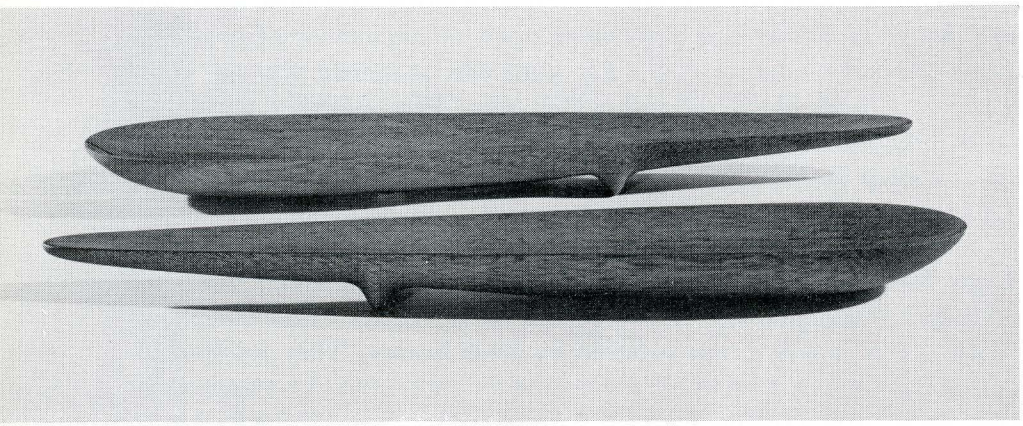
* *July, 1953*

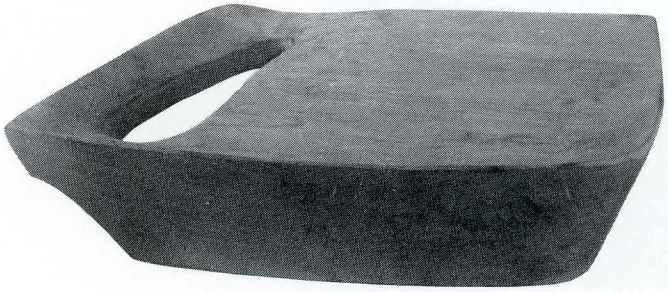
EDWARD J. WORMLEY
Home Furnishings Designer

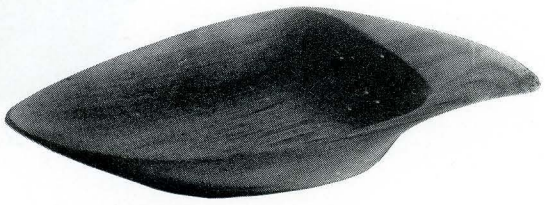
174. *Cecil Read, Minnesota, Olive Wood Bowl*



173. *Leonard H. Price, California, Salad Servers*

159. *Arthur E. Carpenter, California, Laurel Bowl*

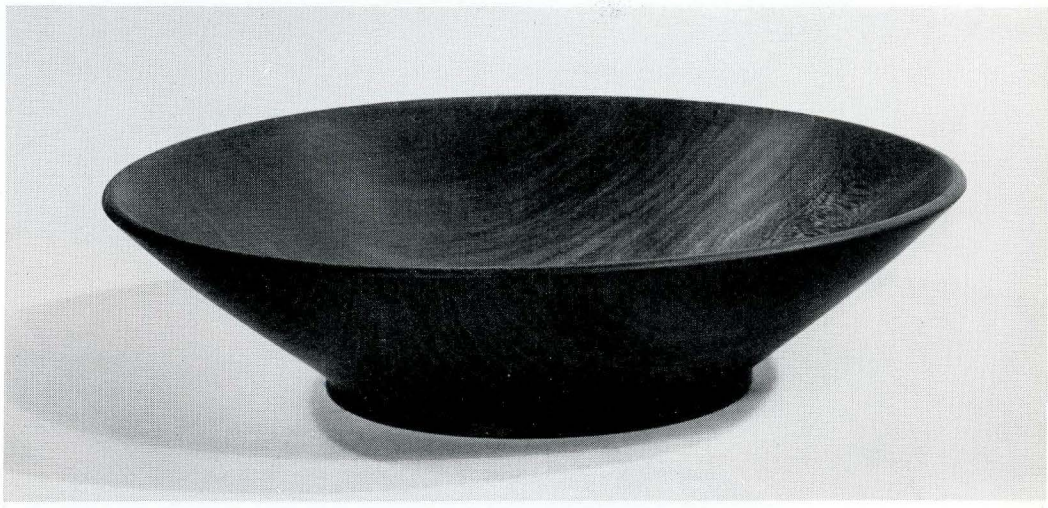




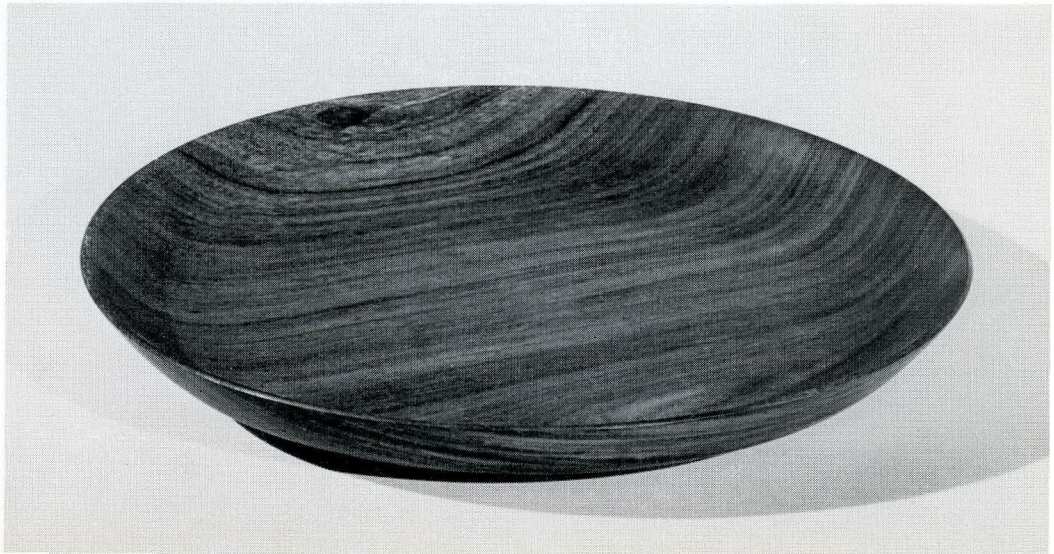
172. *Emil Milan, New Jersey, Cutting Board and Scoop*

157. *Thomas Brun, Michigan, Pigmy Hippopotamus*

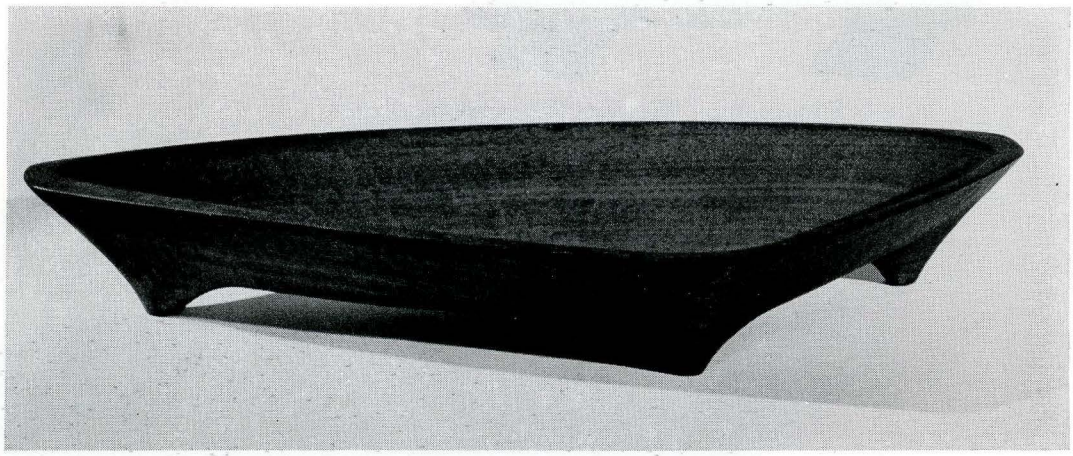
175. *Bob Stocksdale, California, Rosewood Bowl*



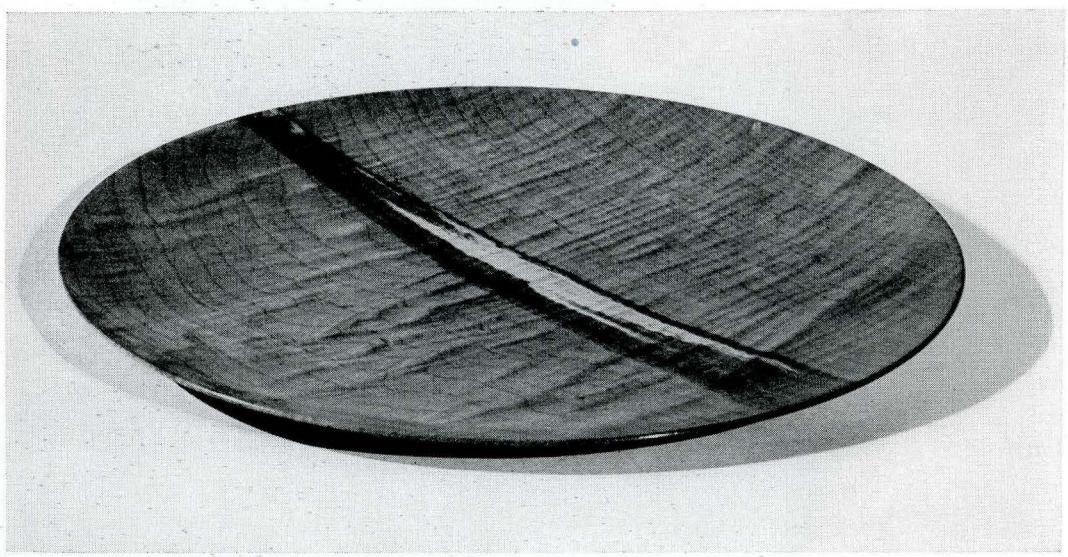
167. *Paul E. Killinger, Massachusetts, Padouk-wood Tray*



168. *John T. Kirk, Pennsylvania, Fruit Bowl*



169. *Anthony La Rocco, Massachusetts, Carved Mahogany Bowl*



176. *Bob Stocksdale, California, Harewood Plate*

METALS

Silversmithing

For five thousand years silversmithing was a pampered and luxury craft of the courts of kings. In America it had an humble beginning upon a practical foundation. Without the security of bank vaults the early colonists needed the craft to fashion their coinage into items readily identifiable in case of loss or theft. So came the porringers, tankards, caudle cups, spoons, salts, beakers, dram cups. They were strongly influenced in design by the English and the Dutch, and by the limited tools available; but they possessed an American flavor in a new land.

The early American smiths were remarkable for the very high metallurgical and technical standards they established. Their marker's mark was the stamp of quality of the alloy; rather than a legal office assay and stamp on each item, as in Europe. Their apprenticeship system gave the smiths time to master the extremely difficult techniques of a craft of the fire. They learned to take advantage of the plastic characteristic of silver and forged, raised or "stretched" forms, for an artistic quality not possible with such short cuts as seaming and piecing together.

A few smiths not only mastered the techniques but used them creatively as we can see by the beauty and originality of their works. John Coney (1656-1722), for example, is outstanding in this group.

Machinery, invented to reduce the cost by producing quantity, has made it possible for manufacturers to use more silver in eating utensils alone than perhaps all the silver users of history put together. The spinning lathe and draw press produce hollow forms. The cutting press, grade mill and drop hammer make the flatware. The decoration that is "pressed into" the silver is the result of one of the most technical skills they have developed and is done by hand by the die-cutter. The model-maker is a hand craftsman or an artisan depending upon the extent to which he interprets the design.

Research in metallurgy by the refiner, as well as engineering and market research, plays an important part in industry's well made product today. But if one compares the design of almost all manufactured silver with other home furnishings, one finds it reflects the past rather than the present. Are the designs of the past completely fundamental? Or have designers recognized none of the great changes in our way of life in the last fifty years?

It would be impossible to tell the story of American silver as a craft without admitting that a Dane did more to publicize handmade silver in a short period than any American except Paul Revere. He was Georg Jensen, a designer craftsman, whose innovations in design shocked the world into a new trend. His company developed such a large market here that faster production methods were necessary and the word "handmade" had to be deleted. Nor should the contribution and impetus given the art of silversmithing during the past ten years through the Conferences held by Handy and Harman go unmentioned.

In spite of the mass market served by industry, there are still a few shops making handwrought silver today in this country. They have survived the impact of the machine by not trying to compete with it but by continuing to serve their own market in producing unique and special order pieces. On the whole, the designs are simplified adaptations of earlier smithing.

This would present a discouraging picture except for the existence of a healthy group that may produce the finest silversmiths America has ever had. This group is made up of individuals interested primarily in design research. They are people with talent who already know that a lifetime is short for the development of a sensitivity so keen that their medium becomes an extension of their inspirations. Many of these designer-craftsmen are teachers who are so much more interested in their craft than themselves that sharing their knowledge is as natural as breathing – a phenomenon that has preserved our culture through the centuries.

Their design is refreshing in its relief from past or outside influences. Their hollow and flatware show individuality with emphasis upon form and usefulness. Most forms are expressed by good surface texture and by subtle handling of the unique refractivity of the medium. It is a solid beginning for a new era.

Compared with Europeans, these American designer-craftsmen are a small and young group, perhaps with less technical facilities, but with fewer inhibitions set by tradition. The American designs have beauty in their spirit, directness and simplicity, while the truly contemporary European works can be enjoyed for their refinement in conception, balance and color or finish.

In Europe, designer-craftsmen not only produce unique pieces under their signature but also furnish the manufacturers with designs made especially for reproduction as well.

But what of a future for our craftsmen in America? There are three avenues for those who are willing to continue pioneering – teaching, designing for industry, and producing from shop or studio. With other countries of the world aware of the great cultural needs today, we can not stress enough the importance of the inspired teacher. With emphasis upon design rather than skills, this craft can make its contribution to the arts in a country full of potential talent.

Positions in the silver industry for the designer-craftsman are limited because the industry is made up of so few companies. However, the

type of person who can accept the challenge of the machine, and that of working in a large business-trained group, has this advantage over the industrial designer—his knowledge of the material.

The designer-craftsman who decides to produce in his own studio or shop will produce the works that will have the warmth and quality of human emotion as well as good design. He has the stamp "handmade" or "handwrought" if he wants that prestige and wishes to comply with the U. S. Bureau of Standards regulations. His market will be unique or special order and limited order items that the manufacturer neither wants nor is equipped to handle. The most elaborate works are now mostly commissioned by churches, clubs and businesses for special celebration or for ceremonial occasions, rather than by the wealthy patrons who ordered votive offerings in the past.

Four things make the future more hopeful for the continual development of contemporary design in silver. Only one of these was in evidence as recently as ten years ago. They are: the interest museums are showing by holding both local and national exhibitions for craft works; industry's interest evidenced in the prizes offered in such exhibitions; the greater acceptance of the worth of handwrought silver by the public; and the ideals of the groups of craftsmen and teachers.

JEWELRY

The field of handmade jewelry must not be forgotten for it offers the craftsman an additional area for original designing and real skills at less cost in materials and time. There are many metal workers who work exclusively in jewelry, and the response of the public seems genuine.

We might describe the trend today in jewelry as unpretentious, experimental, whimsical and in many respects very beautiful. Rather than imitate expensive materials, they have taken advantage of silver and used it directly as a medium.

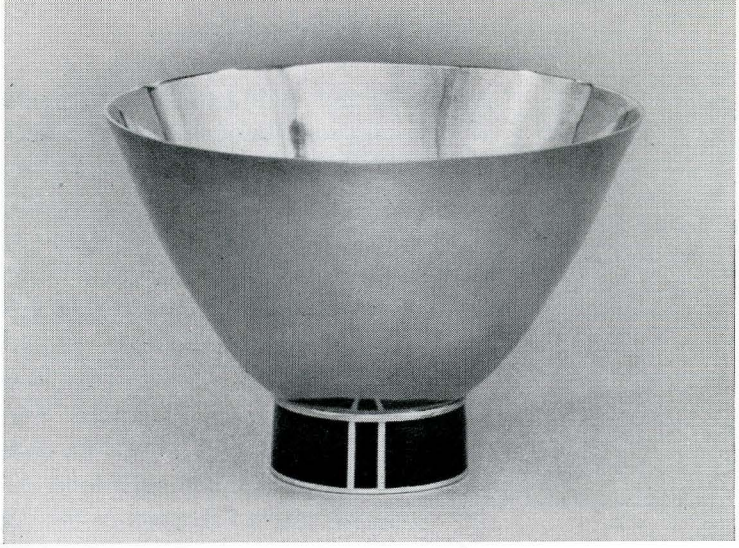
I believe American jewelry to be more imaginative than English, less sophisticated and elegant than the French, but appealing because of its fantasy and simplicity.

Talented jewelry craftsmen plus the number of art schools including jewelry in their curriculum are responsible for the artistic quality and the absence of influence from the commercial product of this country.

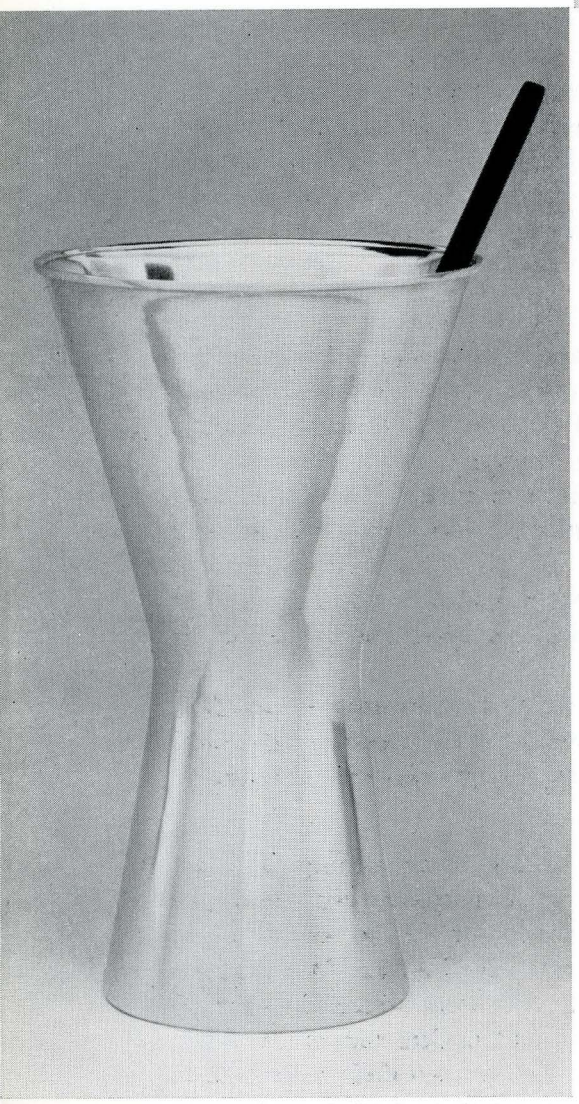
ENAMELLING

A further field for the metalworker is that of enamelling. This art has advanced unbelievably during the past twenty-five years with the finest concentration of enamellers in this country to be found in and around Cleveland. Others are scattered along the East and West Coasts. The interest in enamelling in the midwest has been fostered in no small measure by the Cleveland Museum of Art and its Director, Mr. William Milliken. Enamellers from Europe have also offered their contribution to this art and spurred the American craftsmen to further endeavors.

MARGRET CRAVER
Consulting Silversmith

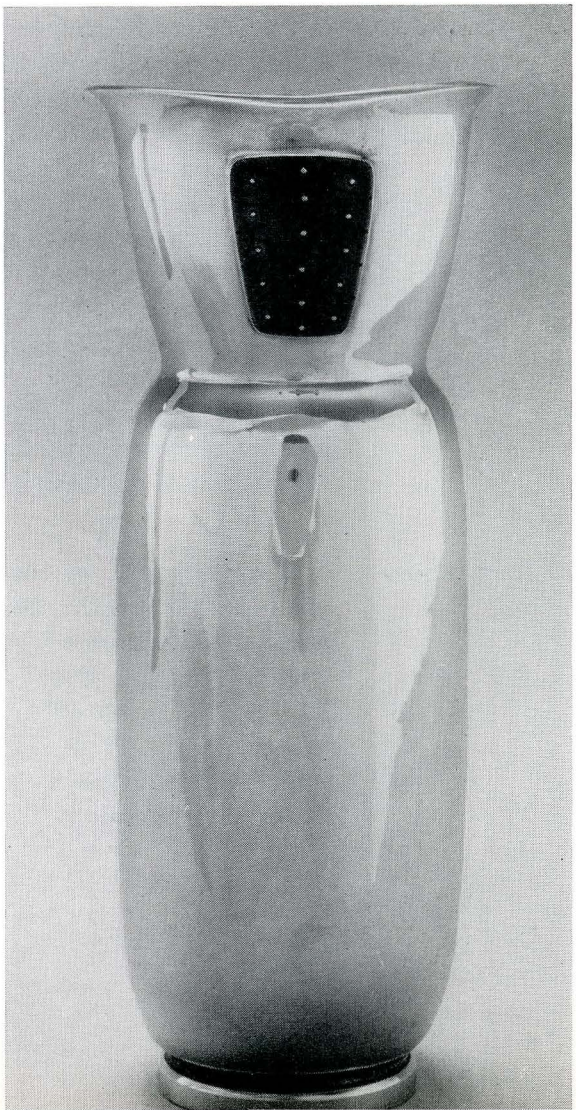


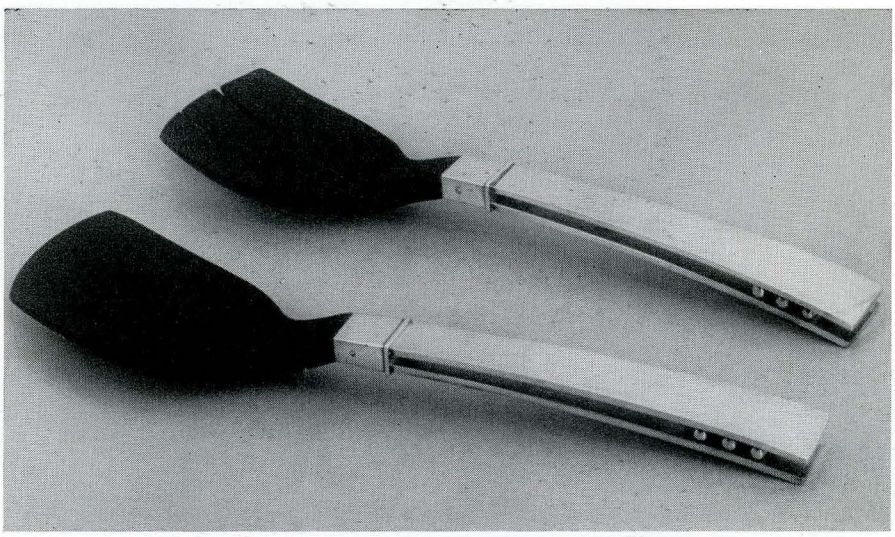
195. *Polly Sundt Tisdale, Michigan, Bowl*



193. *Arthur J. Pulos, Illinois, Cocktail Pitcher and Stirring Oar*

185. *Frederick A. Miller, Ohio, Martini Pitcher*

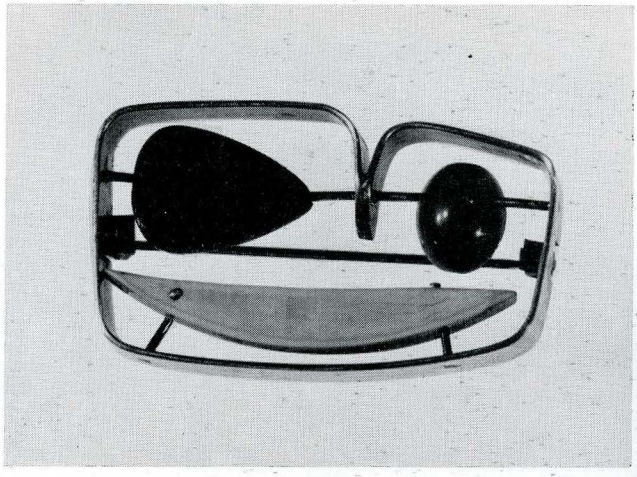




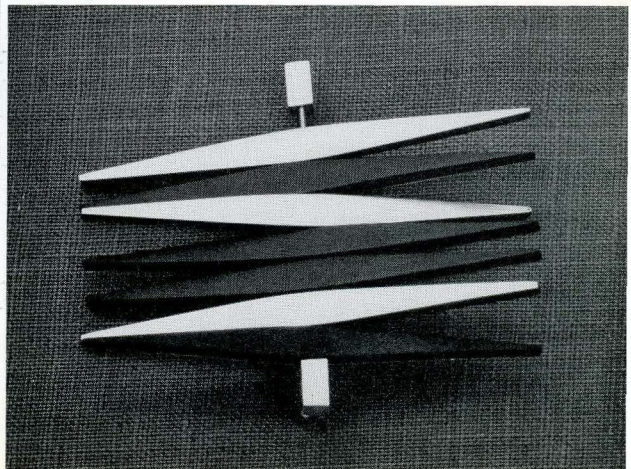
182. *Charlotte E. Kizer, New York, Salad Fork and Spoon*

207. *Jane and Ed Oshier, Colorado, Plate "Nun Trio"*

217. *Edward Levin, New York, Pendant "Suspended Forms"*



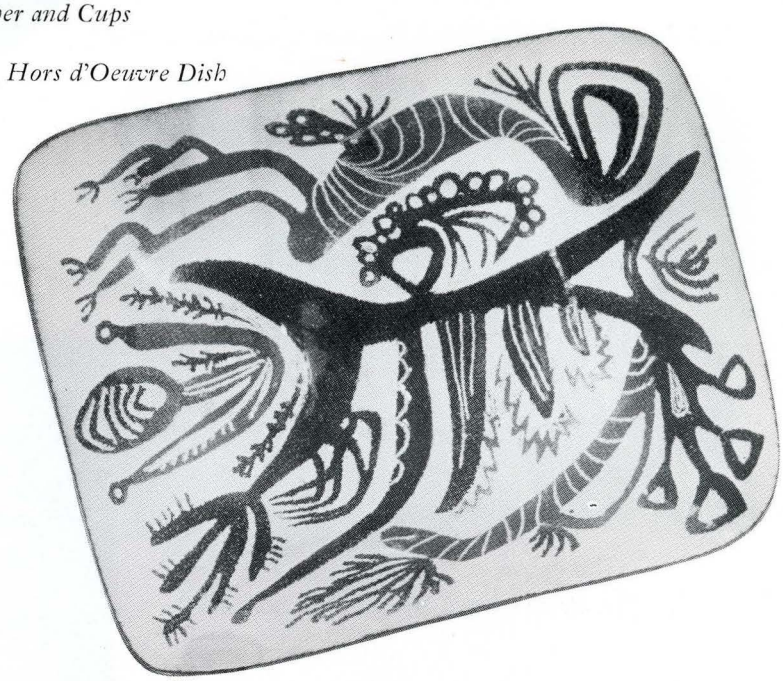
214. *Betty Cooke, Maryland, Reversible Pin*

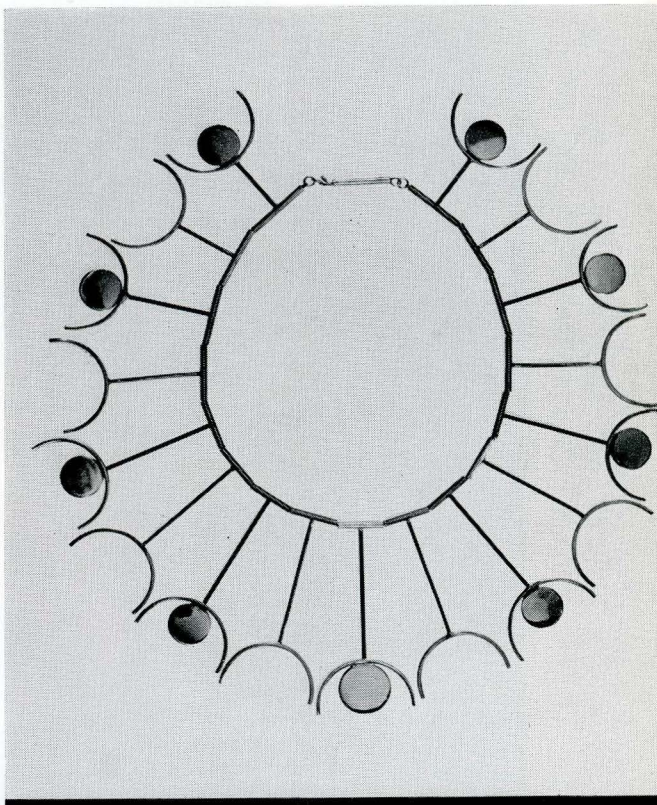


229. *Michael S. Vizzini, Michigan, Pill Box*

191. *John Prip, New York, Pitcher and Cups*

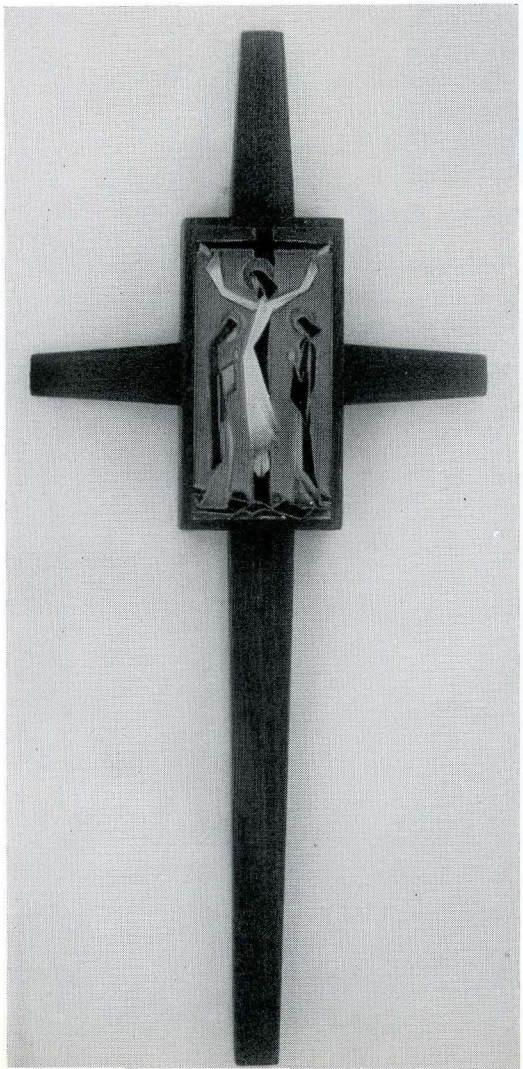
210. *Oppi Untracht, New York, Hors d'Oeuvre Dish*

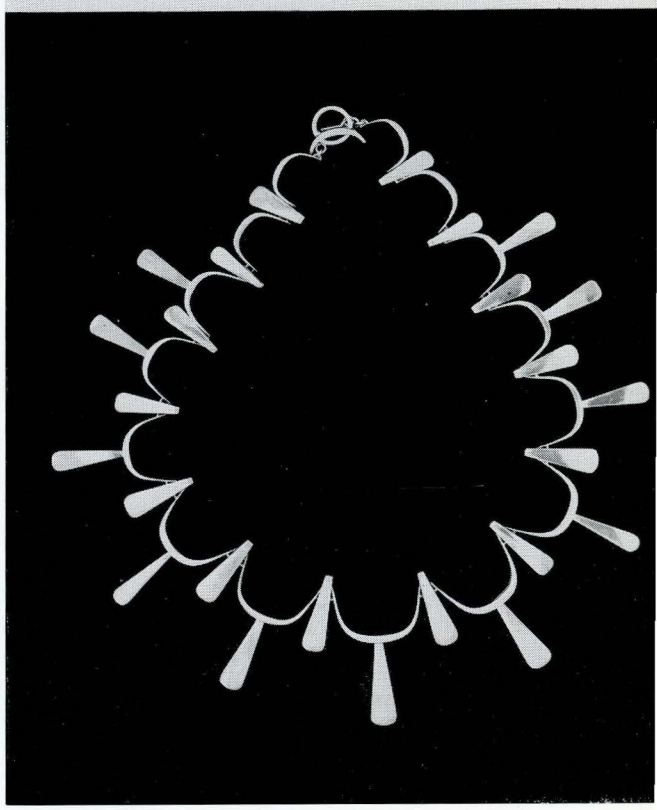




225. *Muriel Savin, California, Collar Necklace*

198. *James Bartley Jeffery, Ohio, Wall Cross*

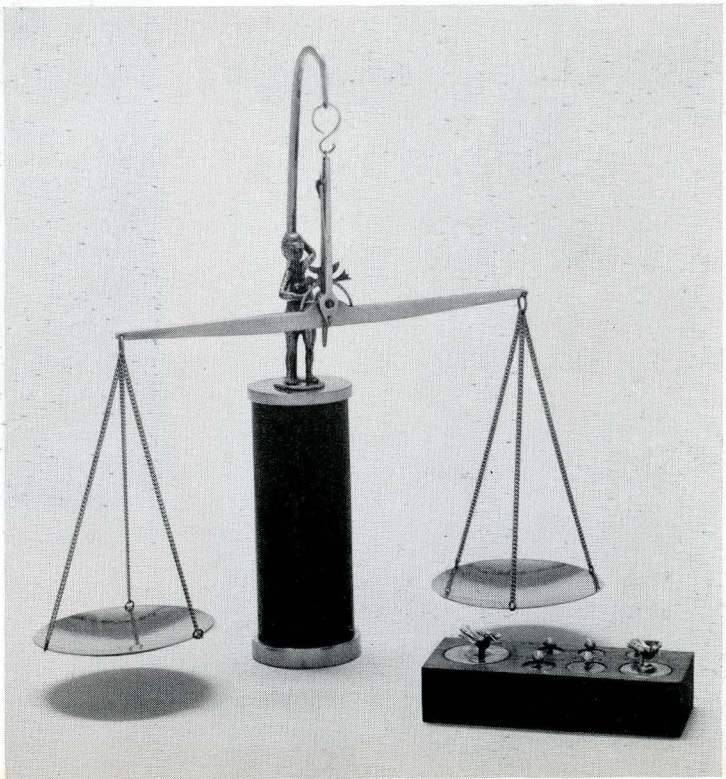




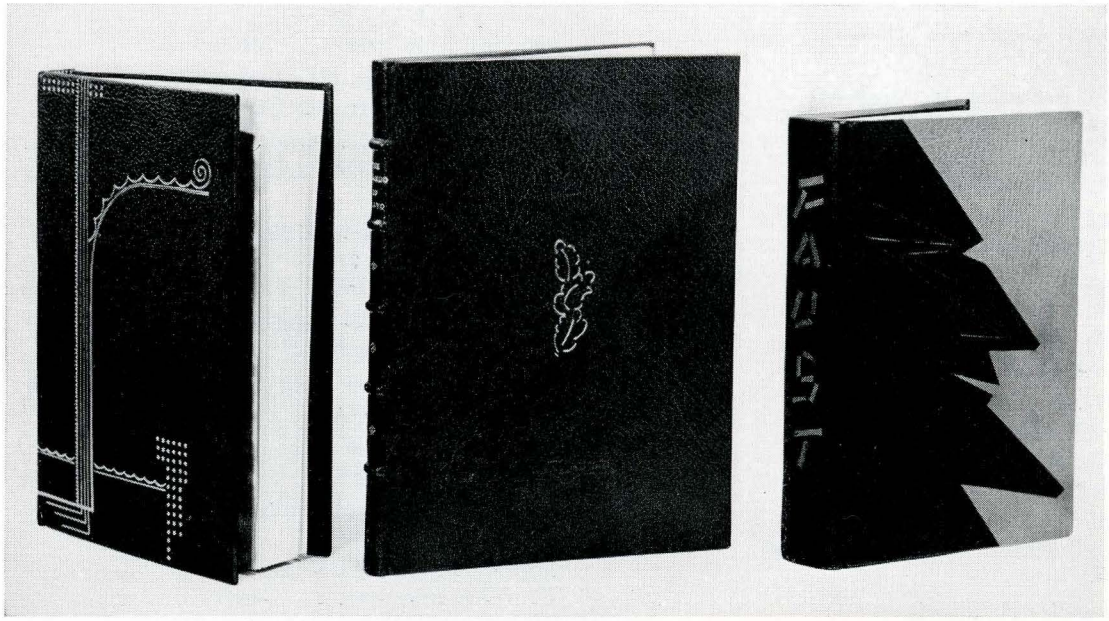
218. *John Paul Miller, Ohio, Necklace*

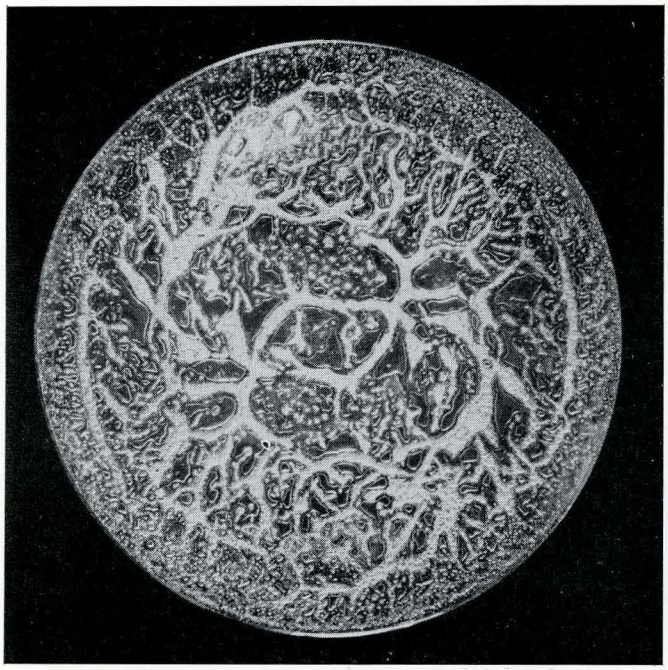
241. *Esther Bruton, California, "Dance of the Hunt," Terrazzo Panel*

216. *Earl Krentzin, Michigan, Balance Scale and Troy Weights*

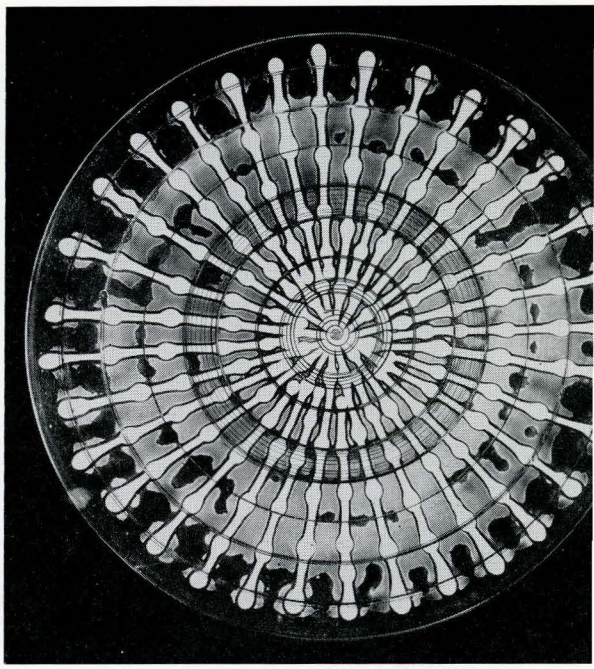


232. *Thomas W. Patterson, Pennsylvania, "The Story of Manon Lescaut"*
231. *Margaret Lecky, California, "The Phaedo of Plato"*
230. *Eva Clarke, New York, "Faust"*





240. *Michael and Frances Higgins, Illinois, Torte Plate*



239. *James Robert Camp, Florida, Lava Glass Bowl*

EXHIBITORS

Laura Andreson, California
* 1. Bowl, stoneware, $35.

Ivarose Bovingdon, Washington
2. Bottle, stoneware, N.F.S.

Eugene F. Bunker, Jr., Montana
3. Jar, stoneware, $12.50

Clyde E. Burt, Ohio
4. Bottle, stoneware, $50.

Fong Chow, New York
5. Vase, stoneware, $45.

Robert W. Cremean, Michigan
* 6. Bottle, stoneware, N.F.S.
* 7. Bottle, stoneware, N.F.S.

James A. Crumrine, New York
* 8. Wine Set, earthenware, $35.

Terry R. Davis, New York
9. Bowl, earthenware, $15.
10. Bowl, earthenware, $20.

Arthur W. Deibert, Massachusetts
11. Three Bottles, bird form, earthenware, N.F.S.

Eugene Deutch, Illinois
12. Bowl, stoneware, $50.

Penny Dhaemers, California
13. Bowl, earthenware, $35.

Robert Diebboll, Michigan
14. Pitcher, stoneware, N.F.S.

Sylvia Epstein, New York
15. Pipe Tray, stoneware, $10.

Alexander Giampietro, Maryland
16. Vase, stoneware, $95.

Maija Grotell, Michigan
17. Bowl, stoneware, $200.
* 18. Vase, stoneware, $200.

Karen Karnes, North Carolina
19. Covered Casserole, stoneware, $18.
* 20. Three Jam Pots, stoneware, $6.50 each

Albert Henry King, California
* 21. Punch Set, porcelain: 2 bowls, $140. cups, $6.50 and $3.75 ea.

Carl Krippendorf, Wisconsin
22. Bowl, stoneware, N.F.S.

Charles Lakofsky, Ohio
23. Tea Service, stoneware, copper handle, $40.

Luke and Rolland Lietzke, Ohio
24. Cordial Decanter and Cups, porcelain, $20.

Dorathee G. Manbeck, Ohio
25. Small Branch Bottle, earthenware, $15.

Laura Margolius, New York
26. Bowl, earthenware, N.F.S.

John H. McDowell, California
27. Bottle, earthenware, $25.

Robert H. Meinhardt, Massachusetts
28. Covered Jar, stoneware, $7.50

Louis Ernest Mendez, New York
29. Vase, stoneware, N.F.S.

Jane Parshall, Ohio
* 30. Branch Bottle, stoneware, $150.

William E. Pitney, Michigan
31. Spherical Vase, stoneware, $30.

Stephen J. Polchert, Michigan
32. Spherical Vase, porcelain, $75.

Henry V. Poor, New York
* 33. Covered Jar with Doves, earthenware, $800.

Antonio Philip Prieto, California
* 34. Bottle, stoneware, $100.
35. Bowl, stoneware, $50.

Louis B. Raynor, Michigan
36. Bowl, earthenware, N.F.S.

Daniel Rhodes, New York
37. Bowl, stoneware, N.F.S.

Bonnie Staffel, Ohio
* 38. Bottle, stoneware, $40.

Rudolf Staffel, Pennsylvania
39. Plate, stoneware, N.F.S.

Robert Turner, New York
40. Tumblers, stoneware, $2.75 each
41. Baking and Salad Set, stoneware, $27.

Peter H. Voulkos, Montana
42. Storage Jar, stoneware, $100.

Frans W. Wildenhain, New York
* 43. Dish, stoneware, $45.

Marguerite Wildenhain, California
* 44. Bowl, stoneware, N.F.S.
45. Bowl, stoneware, N.F.S.

Katherine and Burton Wilson, Texas
46. Bottle with Cork, stoneware, $10.

Beatrice Wood, California
* 47. Plate, *Cat in the Bush*, earthenware, $95.

Ilse Rothmer Johnson, New York
48. Bowl, stoneware, $50.

Katherine Choy, Louisiana
* 49. Double Bottle, stoneware, $75.

John A. Foster, Michigan
* 50. Bowls, five-piece set, porcelain, $50.

Jane Hartsook, New York
* 51. Ceramic Sculpture, *Animal*, earthenware, N.F.S.

Paul David Holleman, Massachusetts
* 52. Coffee Table Top, ceramic mosaic, $250.
53. Bowl, stoneware, $40.

Alexandra Kasuba, New York
54. Tile Hanging, *Girl with Fruit*, glaze painted on bisque, $100.

Harvey K. Littleton, Wisconsin
* 55. Vase, stoneware, $75.

Elizabeth C. McFayden, Ohio

* 56. Ceramic Sculpture, *Zuni Woman*, earthenware, $125.

Liza McVey, Ohio

57. Bottle with Stopper, *Ceramic Form #38*, stoneware, $100.

Gertrud and Otto Natzler, California

58. Bowl, earthenware, $250.
59. Bowl, earthenware, $250.

Mary Kring Risley, Maine

60. Vase, stoneware, N.F.S.
61. Bowl, stoneware, N.F.S.

Edwin Scheier, New Hampshire

* 62. Bowl, stoneware, $175.
63. Bowl, earthenware, $150.

Toshiko Takaezu, Michigan

64. Bottle, porcelain, $100.

A. G. Van Kleeck, Ohio

65. Ceramic Sculpture, *Raccoon Group*, earthenware, $290.

Peter H. Voulkos, Montana

* 66. Bottle, stoneware, $75.

David Weinrib, North Carolina

* 67. Tile Hanging, *Grasshopper*, earthenware, $125.
* 68. Tile Hanging, *Two Birds*, earthenware, $125.

Thelma Frazier Winter, Ohio

69. Ceramic Sculpture, *Little Clown*, earthenware, $200.

Clara Alfoldi, Ohio

70. Upholstery Fabric, *Federal*, cotton and rayon, N.F.S.

Mildred Allmendinger, Michigan

71. Upholstery Fabric, silk and wool, $35.

Rosemary Zettel Antonacci, California

* 72. Drapery Fabric, wool and metallic thread, $15. yd.

Lili Blumenau, New York

73. Drapery Fabric, spun rayon, N.F.S.

Hilda L. Dial, California

74. Drapery Fabric, *3D*, cotton and rayon, N.F.S.

Eugene F. Dobbertin, New York

* 75. Blanket, wool, N.F.S.

Mary Ann Emerine, Ohio

* 76. Upholstery Fabric, *A Thousand Windows*, mixed fibers, $12. yd.

Cicely Fidler, Michigan

77. Upholstery Fabric, linen and cotton, $45.

Roy A. Ginstrom, Illinois

* 78. Casement Cloth, *Peruvia*, linen, $27. yd.

Eleanora Gordon, New York

* 79. Upholstery Fabric, cotton, linen, ramie, N.F.S.

Lilly E. Hoffmann, New Hampshire

* 80. Drapery Fabric, jute, acetate, cotton, $7.50 yd.

Margery Livingston, California

81. Drapery Fabric, mixed fibers, chenille and metallic thread, $20. yd.

Lea Van P. Miller, California

* 82. Casement Cloth, cotton, linen, hemp, rayon, $60.

Martha Pollock, California

* 83. Upholstery Fabric, *Snowdrift*, cotton, rayon, chenille, wool, $75.
84. Upholstery Fabric, *Adobe*, hemp, linen, cotton, rayon, $60.

Elsa Regensteiner and Julia McVicker, Illinois

85. Drapery Fabric, wool, silk, rayon, N.F.S.

Edward Schnee, Michigan

* 86. Drapery Fabric, *Narrow Gauge*, silk-screen print, $12. yd.

Kay Keiko Sekimachi, California

* 87. Casement Fabric, *Iridescent Gauze*, cotton and linen, N.F.S.

Simonoff (F. Cohn), California

88. Upholstery Fabric, chenille, jute, rayon, cotton, N.F.S.
* 89. Window Screen, Sequod reed, pina, wire, chenille, grass, cotton, rayon, fiber hemp, N.F.S.

Hella Skowronski, Washington

90. Casement Cloth, spun silk and acetate, $18. yd.

H. B. Tilton, California

91. Upholstery Fabric, chenille, cotton, wool, rayon and jute, $30. yd.

Constance Tydeman, California

92. Upholstery Fabric, *Jet*, mixed fibers, $25. yd.

Helen Webb, Michigan

93. Upholstery Fabric, *Modern Accents*, mixed fibers, $50.

Ruth Adler, Michigan

94. Drapery Fabric, *Central Park South*, silk-screen print, $11.50 yd.
95. Drapery Fabric, *Country Fair*, silk-screen print, $11.50 yd.

Ernestine Beleal, California

* 96. Drapery Fabric, *Birds*, silk-screen print, N.F.S.

Mary P. Cunningham, Ohio

97. Drapery Fabric, *White on White*, silk-screen print, N.F.S.

Virginia Lee Demetrios, Massachusetts

98. Drapery Fabric, *Winter Boarders*, hand-blocked print, $4.50 yd.

Pauline Dutterer, Maryland

99. Drapery Fabric, *Extempora*, silk-screen print, $7.20 yd.

Grace Earl, Illinois

100. Drapery Fabric, silk-screen print, N.F.S.

Nuiko Haramaki, California

101. Drapery Fabric, *Maze*, silk-screen print, $7.50 yd.

Howard W. Jones, Louisiana

102. Drapery Fabric, *Line Suspension*, silk-screen print, $10. yd.

Gere Kavanaugh, Michigan

103. Drapery Fabric, *Just Forms*, silk-screen print, $8. yd.

Elenor L. Kluck, Illinois

*104. Drapery Fabric, *Open House*, silk-screen print, $6. yd.

Henry C. Kluck, Illinois

*105. Drapery Fabric, *Buttony Net*, silk-screen print, $8.25 yd.

Marian R. Mueller, Wisconsin

106. Drapery Fabric, silk-screen print, N.F.S.

107. Drapery Fabric, silk-screen print, N.F.S.

Jack Nelson, Illinois

108. Drapery Fabric, silk-screen print, $7.95 yd.

109. Drapery Fabric, silk-screen print, $7.95 yd.

Peggy Norton, Massachusetts

110. Drapery Fabric, *Cranberry Bog*, hand-blocked print, $4.50 yd.

John Donavon Parks, Missouri

*111. Drapery Fabric, *Queen Texture*, silk-screen print, $45.

Zelda Thomas, New York

*112. Drapery Fabric or Wall Covering, *Luana*, silk-screen print, N.F.S.

Mabel A. M. Bond, Colorado

113. Suiting, *Danish Pattern*, wool, $86.52

A. Florence Hopkins, California

114. Stole, chenille and rayon, N.F.S.

115. Stole, ribbon, silk, rayon, chenille, lurex, N.F.S.

Margaret Johnson, Colorado

116. Coating, wool, $15. yd.

Dora Kaminsky, New York

117. Dress Fabric, wax resist on Egyptian cotton, $25. yd.

Marge Krejcik, California

118. Dress Fabric, wool and ribbon, N.F.S.

Flora Milligan, California

119. Ladies Suiting, wool, N.F.S.

Polly Mochel, Washington

120. Stole, wool and silk, $30.

Doris Morrison, Ohio

121. Drapery Fabric, *Ancient Money*, silk-screen print, N.F.S.

Maria Mundal, New York

122. Ladies Jacket Fabric, shetland wool and lurex, $10. yd.

Harriette M. Vicary, Michigan

123. Stole, wool and rayon, N.F.S.

Emily Walker, Maryland

*124. Coating Fabric, wool, N.F.S.

Rosalind Ray Watkin, California

125. Ladies Coating, wool and mohair, $50.

Inez Allen, Pennsylvania

126. Patch-Pile Rug, wool on canvas, $500.

Mildred Allmendinger, Michigan

*127. Rug, Tapestry and Rollakan weave, wool, N.F.S.

John Bade, New York

128. Hooked Rug, *Cathedral Window*, wool, N.F.S.

Saul Borisov, New York

129. Rug or Wall Hanging, *The Giraffe Family*, tapestry weave, wool and cotton, N.F.S.

*130. Rug or Wall Hanging, *Jungle*, tapestry weave, wool and cotton, NFS.

Inge Jensen Brouard, New York

131. Rug, *Tunnel Lights II*, flossa weave, mohair and wool, N.F.S.

Dodie Childs, Illinois

132. Table Runner, rayon, cotton, bamboo, metal, $25.

Elena Cipolla, New York

133. Rug, flossa weave, wool, $225.

Allie T. Daugvila, Illinois

*134. Tapestry Panel, *Harvest*, wool, N.F.S.

Ida Dean, California

135. Wall Hanging, linen and rayon, $300.

Mary A. Dumas, California

*136. Wall Hanging, batik, silk-screen and block print on cotton, N.F.S.

Ruben Eshkanian, New York

*137. Rug, Flossa weave, wool, N.F.S.

Lillian Holm, Michigan

138. Wall Hanging, *Orpheus*, brocaded, wool and linen, $550.

Ruth Ingvarson, Michigan

*139. Altar Cloth, *The Three Crosses*, linen and lurex, $100.

Karl Laurell, New York

140. Dossal Fabric, silk and metallic thread, $500.

Laura Margolius, New York

141. Needlepoint panel, *Figures*, wool, N.F.S.

Ruth Reeves, New York

*142. Drapery Fabric, *Calligraphic*, silk-screen print, N.F.S.

Stell Shevis, Maine

143. Hooked Rug, *Troubadour*, wool on burlap, $600.

Ronald Stewart, New York

144. Stole, nylon bouclé and laminette, $40.

Mildred P. Johnstone, Pennsylvania

*145. Needlepoint Panel, *Alice in the Wonder Land of Steel*, wool, N.F.S.

George Jewett Wells, New York

*146. Hooked Rug, *Pastorale*, wool, $1200.

Dorothy Mirth Young, Maine

147. Rug, *Sunlight and Shadow*, flossa weave, wool, $240.

D. Lee DuSell, Illinois

*148. Dining Table, birch top with cast aluminum legs, $350.

Tage Frid, New York
*149. Liquor Cabinet, rosewood veneers, $800.

Peter Hoefer, Missouri
150. Drop-leaf Table, walnut top with brass legs, N.F.S.

Svea Kline, Michigan
151. Coffee Table, black walnut and ceramic tile, $250.

Loren W. Manbeck, Massachusetts
*152. Buffet-Dining Table, oak top with walnut legs, $145.

Ronald J. Mathies, Washington
*153. Lounge Chair, iron with cotton webbing, N.F.S.

John Risley, Maine
*154. Spiral Stools, rattan tops and wrought iron legs, N.F.S.

Jean B. Russum, Maryland
155. Arm Chair, mahogany with foam rubber pillows, $200.

Ralph Becherer, New Hampshire
*156. Salad Spoons, carved birch, $50.

Thomas Brun, Michigan
*157. Wood Sculpture, *Pigmy Hippopotamus*, walnut, N.F.S.

Arthur Espenet Carpenter, California
158. Bowl, Indian rosewood, $24.
*159. Bowl, California laurel, $40.

Paul W. Eshelman, Pennsylvania
160. Bowl, black walnut, N.F.S.
161. Bowl, black walnut burl, $22.50

James J. Jackson, New Jersey
162. Serving Tray, black walnut burl, $24.

Nils Jorgenson, Michigan
163. Salad Set, elm and walnut, N.F.S.
164. Salad Spoons, rosewood, N.F.S.

Benjamin R. Katz, Pennsylvania
165. Bowl, rosewood, $12.
166. Buffet Tray, mahogany, $37.50

Paul E. Killinger, Massachusetts
167. Tray, Padouk-wood, $15.

John T. Kirk, Pennsylvania
*168. Bowl, stained wood, $100.

Anthony La Rocco, Massachusetts
*169. Bowl, carved mahogany, $100.

John May, New Hampshire
*170. Bowl, Lignum Vitae, $21.

Bob McCabe, Oregon
*171. Bowl, carved Mexican mahogany, N.F.S.

Emil Milan, New Jersey
*172. Cutting Board with Scoop, maple and teak, $24.

Leonard H. Price, California
*173. Salad Servers, mahogany, $10.

Cecil Read, Minnesota
*174. Bowl, turned olive wood, N.F.S.

Bob Stocksdale, California
*175. Salad Bowl, rosewood, $54.
*176. Plate, Harewood, $25.

Margret Craver, Massachusetts
177. Mustard Pot and Plate, silver, with ivory spoon, $175.

Paul Evans, Massachusetts
178. Pitcher, silver, $100.

Doris Collin Foster, Ohio
179. Cocktail Shaker, silver, $300.

Esther Webb Houseman, Texas
180. Salad Scoop, silver, N.F.S.

Robert King, Massachusetts
*181. Decanter, silver, $300.

Charlotte E. Kizer, New York
*182. Salad Fork and Spoon, ebony with silver handles, $100.

Peter C. Lear, New York
*183. Teapot, silver with ebony handle, N.F.S.
184. Pitcher, silver with ebony handle, N.F.S.

Frederick A. Miller, Ohio
*185. Martini Pitcher, silver, $300.
*186. Water Pitcher, silver, $375.

Lorna Pearson Watson, New Hampshire
*187. Pitcher, silver, N.F.S.
188. Decanter, silver with ebony finial, N.F.S.

Jessie P. Peirce, Michigan
189. Bowl, silver, N.F.S.

John Prip, New York
190. Teapot, silver, cane and ivory, $200.
*191. Pitcher and Cups, silver, $225.

Arthur J. Pulos, Illinois
*192. Flatware, *Taper*, silver, $62. 5 piece setting $35. serving spoon
*193. Cocktail Pitcher and Stirring Oar, silver, $140. quart pitcher $40. stirring oar

Herman Roth, New York
194. Pie Knife, silver with ebony handle, $40.

Polly Sundt Tisdale, Michigan
*195. Bowl, silver with enameled base, $75.

Betty Cooke, Maryland
196. Andirons, brass and iron, $35.

Frances Felten, Connecticut
197. Box, pewter, $25.

Charles Bartley Jeffery, Ohio
*198. Wall Cross, *Crucifixion*, enameled silver on walnut, $175.

Polly Blank, California
199. Plate, *Caged Birds*, enamel on copper, $40.
200. Plate, *Two Boys*, enamel on copper, $30.

Karl Drerup, New Hampshire
*201. Bowl, *Horseman*, enamel on copper, $150.
*202. Cross, enamel on copper, N.F.S.

Ruth R. Gibson, Indiana
203. Freeform Tray, enamel on copper, N.F.S.
204. Plaque, *Isaiah 40:31*, enamel on copper, N.F.S.

Kate Neufeld, Connecticut
205. Ashtray, *Leopard*, enamel on copper, $12.

Jean T. O'Hara, Ohio
206. Tray, *Butterfly Plate*, enamel on copper, N.F.S.

Jane and Ed Oshier, Colorado
*207. Plate, *Nun Trio,* enamel on copper, $20.

Lisel Salzer, Washington
*208. Framed Plaque, *Two Girls,* Limoges enamel on copper, $250.

Vivian E. Sauber, Ohio
*209. Dish, *Punctuation-Positive,* enamel on copper, N.F.S.

Oppi Untracht, New York
*210. Hors d'Oeuvre Dish, enamel on copper, N.F.S.

Jessie Wilber, Montana
211. Deep Dish, *Three Cats,* enamel on copper, $15.

Bielawski, Margaret DePatta, California
212. Pendant, *No. 0-132,* crystal, onyx, gold, silver, $250.

Howard O. Brown, Michigan
213. Pin and Earrings, silver and ebony, $35.

Betty Cooke, Maryland
*214. Reversible Pin, black plastic and silver, $20.

Kenney-Eagen, Michigan
215. Bracelet, silver and aquamarine, $150.

Earl Krentzin, Michigan
*216. Balance Scale and Troy Weights, gold plated silver and walnut, $200.

Edward Levin, New York
*217. Pendant, *Suspended Forms,* ebony, ivory, amber, silver, $18.

John Paul Miller, Ohio
218. Necklace, forged gold, N.F.S.
*219. Pendant Necklace, *Beetle,* gold, N.F.S. (Collection the Cleveland Museum of Art)

Coralyn Pence, Washington
220. Choker, gold with black baroque pearls, N.F.S.

Ruth Esther Penington, Washington
221. Belt Buckle, silver and beach pebbles, N.F.S.

Barney M. Reid, California
222. Pendant, *Clown Design,* enamel on copper with silver bow, $20.

Merry Renk, California
223. Mobile Earrings, gold, $40.

George K. Salo, New Hampshire
*224. Pin, gold with smoky quartz, $225.

Muriel Savin, California
*225. Collar Necklace, silver, iron and brass, N.F.S.

Arthur A. Vierthaler, Wisconsin
226. Necklace, *de profundis,* gold and silver, $100.

Robert A. von Neumann, Iowa
*227. Pendant, *Adam and Eve,* silver, N.F.S.
*228. Pendant, *King and Queen at Tea,* silver, $155.

Michael S. Vizzini, Michigan
*229. Pill Box, silver, gold, platinum, garnet and sapphire, N.F.S.

Eva Clarke, New York
*230. Bookbinding, *Faust,* black and red niger, $200.

Margaret Lecky, California
*231. Bookbinding, *The Phaedo of Plato,* blue Levant, gold tooled, N.F.S.

Thomas W. Patterson, Pennsylvania
*232. Bookbinding, *The Story of Manon Lescaut,* Oasis goatskin, gold tooled, $75.

Charlotte Ullman, New Jersey
233. Bookbinding, *The Life of Christ,* red Levant, gold tooled, N.F.S.
*234. Bookbinding, *The Book of Ruth and Boaz,* red Oasis, blind tooled, N.F.S.

Florence Walter, California
*235. Bookbinding, *A Christmas Carol,* red Levant, gold tooled and inlaid, N.F.S.
236. Bookbinding, *Le Dur Desir de Durer,* green and red Levant, gold tooled and inlaid, $350.

Otti von Wassilko, New York
237. Bookbinding, *Charter of the United Nations,* Morocco, $150.

Eileen Sousa Cary, Massachusetts
*238. Matching Bag and Belt, *Hi-Lo,* leather, $100. bag; $25. belt

James Robert Camp, Florida
*239. Bowl, lava glass, $15.

Michael and Frances Higgins, Illinois
*240. Torte Plate, glass with enamel and lustre, $15.

Esther Bruton, California
*241. Decorative Panel, *Dance of the Hunt,* terrazzo, $750.

Lyda Weyl Kahn, California
*242. Wall Hanging, wool, cotton, teasel stalks, $15. yd.

Mary Whitlock, Florida
243. Fibre Cloth, *J. S. #II,* Seguran, palm with peeled cane lacing, $80.

*Illustrated

EASTERN SHOWING
The Brooklyn Museum, October 22-December 30, 1953

MID WEST SHOWING
The Art Institute of Chicago, March 15-April 26, 1954

WEST COAST SHOWING
The San Francisco Museum of Art, June 17-August 15, 1954

The exhibition will then travel for a year under the auspices of the American Federation of Arts.

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